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The COURSE to the SENIOR CLASS will commence early in MAY.—Further particulars may be obtained at the Office of the College. P. F. NERLEY, Dean of the Faculty of Arts, 2nd April, 1841. WM. SHARPEY, Dean of the Faculty of Medicine, 2nd April, 1841. CHAS. C. ATKINSON, Secretary to the Council.

KING'S COLLEGE, LONDON.—DEPARTMENT OF CIVIL ENGINEERING AND ARCHITECTURE.
and of SCIENCE applied to the Arts and Manufactures.—This DEPARTMENT, under the superintendence of Professors, Messrs. Daniel, Wheatstone, Hosking, and Ansted, and Mr. Bradley, Mr. E. Cowper, Mr. J. Tennant, and Mr. H. J. Castle, will be RE-OPENED on TUESDAY, the 30th inst. The JUNIOR CLASS, for pupils of the age of fourteen years or upwards, will also be re-opened on the same day. April 7, 1841. J. LONSDALE, Principal.

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MEDICAL SCHOOL.—The Summer Session, during which Courses of Lectures in Botany and Forensic Medicine, and a Course of Chemical Manipulations will be given, will commence on Monday, the 3rd of May.—CLINICAL INSTRUCTION is given at the Hospital throughout the Summer.
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LONDON, SATURDAY, APRIL 10, 1841.

REVIEWS

Ireland: its Scenery, Character, &c. By Mr. & Mrs. S. C. Hall. Illustrated by distinguished Artists. Parts I. to IV. How & Parsons.

The condition and character of a country are susceptible of two very different methods of illustration—the one by statistics, and the other by picturesque and moral groupings; or, in other words, by facts, and by images. The former, it must be confessed, may boast of superior accuracy, admitting of all the correction dependent on details, and exhibiting its results in the point of view most favourable to just inferences of cause and of cure: the latter excels through the vividness of its impressions, and its superior power of stimulating and influencing the feelings. Thus, the reader may rise from the perusal of an elaborate report of a commission of inquiry into Irish pauperism, stored with a large mass of truthful and suggestive facts, yet fatigued and overlaid with a sense of obstacles and conflicting principles, and what is worse, with his feelings of humanity worn and blunted, and with pity itself turned to indignation. Nay, it is possible, if the commissioners appointed to the investigation were strangers, that they themselves may have received impressions from the first group of beggars they encountered on landing, more vivid and conclusive than anything they may have obtained from their ulterior examinations—impressions which they may have failed to embody in their narrative, simply because the images were translated into details of facts and of numbers. It has thus happened, that amidst the endless variety of appeals for justice to Ireland, made by a long succession of writers to the English public, those put forth by the composers of fictitious narrative have perhaps exercised the most potent influence; and that among these, the female authors, who, by their sex, were highly impressionable, though less capable of continuous demonstration, Miss Edgeworth, Lady Morgan, and in their several degrees, Lady Chatterton, and Mrs. Hall, have been the most successful in removing prejudices, awakening sympathies, and producing convictions of the wrong that has been inflicted on the empire by the misgovernment of Ireland.

Much, however, as has been effected by both these methods of demonstration, by appeals to the feelings, and appeals to the reason of the British public, popular opinion is still without form, and void: fixed and definite ideas on the actual state of Ireland are few, and confined to individuals; while prejudices of all possible shades and distortions abound in society, the *fulcrum* of faction, and the gravest obstacles to the prosperity of the empire.

It was therefore with pleasure that we read the announcement of the work before us, satisfied that such a work was wanted, and hopeful that the combination of two minds, in its composition, might afford the elements for a due application of both our lines of argument. A very slight inspection, however, has convinced us, that although our preconceptions will not be wholly disappointed, the statistical portion of the work will be subordinate to the picturesque. On this point the authors must be permitted to speak for themselves:—

"The authors will labour with zeal and industry to obtain such topographical and statistical information as may be useful to those who visit Ireland, or who desire the means of judging correctly as to its capabilities and condition. But their special duty will be to associate with important details, such incidents, descriptions, legends, traditions, and personal sketches, as may excite interest in those who might

be deterred from the perusal of mere facts, if communicated in a less popular form. Independently of their own actual observation and experience, they have the aid of many who have continually employed the pen or pencil—or both—in collecting and preserving records, that serve to throw light on the state of the country, and the character of its people; and they will endeavour to obtain the co-operation of others who are interested, with them, in making Ireland more advantageously known to England, and who have confidence in their competency for the due discharge of their important task."

Judging from this declaration, and from the relative proportion of the two sorts of information contained in the parts already before us, we must conclude that the predominating design is rather to captivate the attention of the English reader, and to seduce him into visiting the shores of Ireland, and judging for himself, than to provide him with a panoply of facts. This, too, may be useful. For if it be not with Ireland, as it is with virtue, that "to be loved, it needs but to be seen," yet of this we are sure, that she will in every way be a gainer by the closest inspection that her neighbours will bestow upon her; while there is no more certain means for insuring her peace and prosperity, and her contribution to imperial strength and riches, than a frequent and free intercourse between the inhabitants of the two islands. On the question of repeal Mr. and Mrs. Hall appear to entertain sound opinions. Of the benefits which nations can bestow on each other, those of a directly political character are perhaps the smallest in amount; nor probably are the material exchanges which can be made between them more valuable, than those which are effected in ideas and in habits, by a free and a frequent personal intercourse. The substance of the present work being the result of five separate tours through Ireland, and the acquaintance of the writers with that country of a long date, their impressions on this point may be trusted; and they are evidently strong in favour of a closer union of the two countries:—

"It is our intention to avoid, as far as possible, all irritating and party topics; but it will be our duty to consider England and Ireland as one country—to draw more closely the ties that unite them, and to condemn, as the most mischievous of all projects, that which either contemplates or leads to separation—the inevitable consequence of a repeal of the Union. Upon this subject, therefore, we may feel bound, hereafter, to submit to our readers the result of our observation and experience. ♦ ♦ Sixteen years ago, the St. George Steam Packet Company established packets between the port of Cork and the ports of Dublin, Liverpool, and Bristol, and, more recently, of London. The value of the poor man's property immediately augmented; previously, he was at the mercy of agents who purchased his produce at fairs, compelling him to sell at the prices they dictated, or to return with it, in many instances a distance of twenty miles. The old saying that 'the pig paid the rent' was literally true; and the fair-day was always the rent-day. Now, he is, himself, very frequently, the export merchant, and accompanies to England his half score of pigs, his crate of fowl, or his hamper of eggs. Hence he obtains a knowledge of men and manners; naturally shrewd and inquisitive, he looks around him as he travels along; his curiosity is excited; he inquires and examines, and takes back with him notions of improvement and of the profit to be derived therefrom, which he not only turns to account, but disseminates among his neighbours. As will therefore be expected, a material change for the better has taken place throughout Ireland—perceptible even in the remotest districts, but very apparent in the vicinity of sea-port towns. The peasantry are better clad than they formerly were, their cottages much more decent, their habits far less uncivilized. The very lowest class, perhaps, has not yet felt the full benefit of this movement; but every grade above that class has essentially advanced: in all respects, the people of

Ireland are gradually but certainly assimilating with the people of England."

In this paragraph we have the whole philosophy and arguery of the Repeal question,—a question which has most needlessly puzzled and astonished the English public. In the Imperial, as in all other unions, there is one universal cement, and but one,—an equal reciprocation of benefits,—but one principle of repulsion, and that is—justice and violence. The effect of civilization is to consolidate and unite wide-spread populations; and in the present aspect of human affairs, it is not probable that the fate of the two islands can be politically separated. But if the existing union is to be rendered a source of mutual strength and general happiness, the cement must be liberally applied, and the repulsive elements subdued by a wise and an honest system of legislation. All reasonings not included in these general truths are beside the question, mere nonsense, and a waste of time and labour: within their comprehensive compass, all is clear and intelligible.

But to return to the work itself, the far greater portion is purely descriptive; and Mrs. Hall has already shown her fitness for the task, by an intimate acquaintance with that class of Irish life which affords the animated portion of her descriptions. She paints the peasantry and working classes of the country with fidelity, and her pen is powerfully assisted by the productions of the pencil which she has called to her aid. In some instances, indeed, she paints too well; she brings to her narrative too much of the art of the novelist, and adds touches of a more general nature to heighten the effect of particular scenes and characters, which are calculated to excite the incredulity of her readers. Of this we cannot give a better proof than in the following extract from a tale doubtless "o'er true," which is a pregnant epitome of evils incident to the every-day life of an unsettled state of society,—yet, at the same time, a tale very evidently touched and heightened by colours taken from the palette of fictitious narrative:—

"There is a beautiful terrace along the north bank of the Cork River; the gardens are so steep that the walks hang, as it were, one above the other; the houses stand on a sort of platform, and the hill at their back is beautifully planted with trees and evergreens; roses climb in the most luxuriant profusion—and clematis, honeysuckle, and various creeping plants, mingle with their branches. We had been spending the evening with some friends; the air was so balmy, and the moonbeams fell athwart the river in such long silvery lines, that we preferred walking to driving to our hotel. While lingering in the porch, bidding our friends adieu, our attention was arrested by the tones of a female voice; it was feeble but very sweet; the burden of the song was that of an old ballad we had heard some fishermen sing on the Shannon two years ago. There was a wail at the termination, that seemed in harmony with the faint voice which gave it utterance; it was—

And has left me all alone for to die.

We paused to listen; but the strain was not renewed. It had made us sad; our adieux were repeated in a quieter tone; and as we proceeded, in the calm moonlight, we spoke of the poor singer. Suddenly the melody was recommenced; not in the same place, but nearer town, and we had lost sight of the pretty river-terrace before we overtook her. Our interest in the ballad was now changed to an interest in the woman, for her song was interrupted by heavy, yet suppressed, sobs. She was leaning against the gate of a small house, trying to continue it: at length she sunk upon the steps, exclaiming, 'I can't, after all, I can't.' We placed a coin of trifling value in her hand. 'God bless ye—God bless ye—' she said faintly; 'God bless ye, though it's little good this or anything else can do me now; God bless you for it anyhow!' It is never hard to open an Irish heart. A few kind words, almost a kind look, will do it. 'And after all,' she said, in reply to our inquiries,

"and after all, my lady, sure I sung it all along the river for practice, that I might have strength for it when I got here; and now there isn't power in me to say a word, though I know there's one in that house whose heart would answer me, though maybe her lips wouldn't own they'd know me." We desired the poor creature to call on us the next day. * * * I was once, said poor Mary, "not what I am now: I had a bright eye and a mighty gay heart, and I gave the light of the one and the pulse of the other to a boy of this county; and if I tell his name, you won't breathe it, for it would harrum her who I thought might have heard and known the song I sung, if I'd the power to tune it rightly; but somehow music is like lead upon a bosom like mine, it crushes it down instead of lifting it up; I've not much to tell; we loved each other well in those days, so well, that when he was led astray by many things that war going on through the country at that time, when he used to be meetin' the boys by night in the Ruins of Kilcrea, or maybe away in the county Limerick, by the dancin waters of the Shannon, why I thought it right, and many a moonlight meetin' I gave him, and many a gallon of mountain dew I brought him from the hills; and my husband (for he was my husband, and many a one besides the Priest knew he was,) had a fine voice, and often we sung together, and many a pleasant heart that beat its last in a far country, shook the laves off the trees with the strength of fine music. Oh! we thought to carry all before us.—The end came, and soon—but not the end we looked for; my husband (for he was my husband) staid on his keepin' many, many weeks, a starvin, wretched man, wild among the mountains, set by the soldiers as a dog sets a bird in a field of stubble; I have watched with a dry potato and a grain of salt for him the length of a summer day, shifting about so as to keep under the shadow of a rock to steal such as that to him, knowing he was dying of hunger all the time, and seeing his fetch-like before me, yet daren't stretch out my hand to him with a bit to eat. Oh! it was a woful time, but worse woe was afther it. When men are set on to hunt each other they have wonderful patience. He was took at last; and three days I sate at the gate of the ould jail, though they wouldn't let me in; my throuble came upon me then, and though my heart was broke, my child lived; my husband (for he was my husband) was sentenced to die; I was in the court-house and heard it, and that I can never forget; they say I tore through the crowd, that I fell at the judge's feet and laid my child on his robe, that I asked him to kill us all, that I told him the witnesses swore false, that it was the whiskey I brought him stirred him up, and that I had earned death most; that I was mad.—and I do believe that God heated my brain in his mercy, for I do not know what I did. Many weeks after, I found my poor old mother sitting by my side with my babbie on her knee; I had been an undutiful daughter to her, yet when she heard of my trouble, she left her comfortable home in the west, and came to seek her child. Oh! the love of that mother's heart beat all! She gave me the babbie to kiss; I would have asked for its father, but the darkness came over my eyes again, and no voice rose to my lips; only she knew what I meant, and 'Praise God, Mary, ma-vourneen,' she said, 'praise Him, a-vourneen, in yer heart, Mary, for he's not dead, only transported.'"

We have not space to pursue the story, though the facts are illustrative of the fortunes of the peasantry in their vain struggles with a superior power. Poor Mary commits a transportable offence, in order to be sent after her husband, finds him married to another, and cruel as he was faithless. She returns to Ireland, surrenders her child to the care of a relation, on the condition of abandoning all future intercourse with it; and the song is addressed to the ear of that child whom she must not see. "When we returned to Kilkenny," says Mrs. Hall, "she had been dead some days; and though we knew the house in which her daughter resided, we had no means of ascertaining if she had seen her mother."

The following may prove interesting to some of our readers, and is in a different strain:—

"The national customs that prevail among the people of Cork are common to other parts of Ireland, with one exception; and although it is partially found elsewhere—in the Isle of Man for instance—it is certainly confined to the southern districts of Ireland. For some weeks preceding Christmas, crowds of village boys may be seen peering into the hedges, in search of the 'tiny wren'; and when one is discovered, the whole assemble and give eager chase to, until they have slain, the little bird. In the hunt, the utmost excitement prevails; shouting, screeching, and rushing; all sorts of missiles are flung at the puny mark; and, not unfrequently, they light upon the head of some less innocent being. From bush to bush, from hedge to hedge, is the wren pursued until bagged with as much pride and pleasure, as the cock of the woods by the more ambitious sportsman. The stranger is utterly at a loss to conceive the cause of this 'hubbub,' or the motive for so much energy in pursuit of 'such small gear.' On the anniversary of St. Stephen (the 26th of December) the enigma is explained. Attached to a huge holly-bush, elevated on a pole, the bodies of several little wrens are borne about. This bush is an object of admiration in proportion to the number of dependent birds, and is carried through the streets in procession, by a troop of boys, among whom may be usually found 'children of a larger growth,' shouting and roaring as they proceed along, and every now and then stopping before some popular house—such as that of Mr. Olden, the 'distinguished inventor' of EYEKEEROGENION (a liquid soap), and half-a-dozen other delightful and useful things to which he has given similar classical names—and there sing 'the wren boys' song. To the words we have listened a score of times, and although we have found them often varied according to the wit or poetical capabilities of a leader of the party, and have frequently heard them drawn out to an apparently interminable length, the following specimen will probably satisfy our readers as to the merit of the composition:—

The wren, the wren, the king of all birds,

St. Stephen's day was cot in the furze,

Although he is little his family's grate,

Put yer hand in yer pocket and give us a trate.

Sing holly, sing ivy—sing ivy, sing holly,

A drop just to drink it would drown melancholy.

And if you draw it or the best,

I hope in heaven yer sowl will rest,

But if you draw it or the small

It won't agree wid de wren boys at all.

Of course contributions are levied in many quarters, and the evening is, or rather was, occupied in drinking out the sum total of the day's collection.—This is, we believe, the only Christmas gambol remaining in Ireland of the many, that in the middle ages were so numerous and so dangerous as to call for the interposition of the law, and the strong arm of magisterial authority. As to the origin of the whimsical but absurd and cruel custom, we have no data. A legend, however, is still current among the peasantry which may serve in degree to elucidate it. In a grand assembly of all the birds of the air, it was determined that the sovereignty of the feathered tribe should be conferred upon the one who would fly highest. The favourite in the betting-book was, of course, the eagle, who at once, and in full confidence of victory, commenced his flight towards the sun; when he had vastly distanced all competitors, he proclaimed with a mighty voice his monarchy over all things that had wings. Suddenly, however, the wren, who had secreted himself under the feathers of the eagle's crest, popped from his hiding-place, flew a few inches upwards, and chirped out as loudly as he could, 'Birds, look up and behold your king.' There is also a tradition that in 'ould ancient times,' when the native Irish were about to catch their Danish enemies asleep, a wren perched upon the drum and woke the slumbering sentinels just in time to save the whole army; in consequence of which, the little bird was proclaimed a traitor, outlawed, and his life declared forfeit wherever he was thenceforward encountered."

We shall next abridge the scene of an embarkation of emigrants for the New World, which abounds with traits of Irish feeling and thought, eminently characteristic; though, like the former, a little perhaps overdrawn:—

"We stood, in the month of June, on the Quay of Cork to see some emigrants embark in one of the steamers for Falmouth, on their way to Australia.

The band of exiles amounted to two hundred, and an immense crowd had assembled to bid them a long and last adieu. The scene was touching to a degree; it was impossible to witness it without heart-pain and tears. Mothers hung upon the necks of their athletic sons; young girls clung to elder sisters; fathers—old white-headed men—fell upon their knees, with arms uplifted to heaven, imploring the protecting care of the Almighty on their departing children. 'Och,' exclaimed one aged woman, 'all's gone from me in the wide world when you're gone! Sure you was all I had left!—of seven sons—but you! Oh Dennis, Dennis, never forget your mother—your mother!—don't, avourneen—your poor ould mother, Dennis!' and Dennis, a young man—though the sun was shining on his grey hair—supported 'his mother' in his arms until she fainted, and then he lifted her into a small car that had conveyed his baggage to the vessel, and kissing a weeping young woman who leaned against the horse, he said, 'I'll send home for you both, Peggy, in the rise of next year; and ye'll be a child to her from this out, till then, and then avourneen you'll be my own.' When we looked again the young man was gone, and 'Peggy' had wound her arms round the old woman, while another girl held a broken cup of water to her lips. Amid the din, the noise, the turmoil, the people pressing and rolling in vast masses towards the place of embarkation like the waves of the troubled sea, there were many such sad episodes. Men, old men too, embracing each other and crying like children. Several passed bearing most carefully little relics of their homes. * * On the deck of the steamer there was less confusion than might have been expected. The hour of departure was at hand—the police had torn asunder several who at the last would not be separated—and as many as could find room were leaning over the side speechless, yet eloquent in gesture, expressing their adieu to their friends and relatives on shore. * * It is impossible to describe the final parting. Shrieks and prayers, blessings and lamentations, mingled in 'one great cry' from those on the quay, and those on shipboard, until a band stationed in the forecabin struck up 'St. Patrick's day.' 'Bate the brains out of the big drum, or ye'll not stife the women's cries,' said one of the sailors to the drummer. We left the vessel and her crowd of clean, well-dressed, and perfectly sober emigrants with deep regret, that, while there are in Ireland so many miles of unreclaimed land, such a freight should be conveyed from her shores. The communicating plank was withdrawn; the steamer moved forward majestically on its way. Some overcome with emotion, fell down on the deck; others waved hats, handkerchiefs, and hands, to their friends; the band played louder; and the crowds on shore rushed forward simultaneously, determined to see the last of those they loved. We heard a feeble voice exclaim, 'Dennis, Dennis, don't forget your mother—your poor ould mother!'"

Another matter of strong popular interest at the present moment, is the great revolution in manners produced in Ireland as to the use of intoxicating fluids; and as Mrs. Hall's views coincide with those of several of our own friends, on whose judgment we are disposed to place much reliance, we shall make a somewhat extended quotation:—

"On the 10th of April, 1838, 'the Cork Total Abstinence Society' was formed. It is certain that Mr. Mathew never for a moment anticipated the wonderful results that were to follow its establishment, and probably was as much astonished as any person in the kingdom, when he found not only thousands but millions entering into a compact with him 'to abstain from the use of all intoxicating drinks'—and keeping it. His Cork society was joined by members from very distant parts—from the mountains of Kerry, from the wild sea cliffs of Clare, from the banks of the Shannon, and from places still further off; until at length he formed the resolution of dedicating his whole time, and devoting his entire energies, to attain the great object he now knew to be within his reach. He has travelled through nearly every district of Ireland; held meetings in nearly every town; and on the 10th October, 1840, his list of members contained upwards of two millions five hundred and thirty thousand names. * * In reference

to the extent to which sobriety has spread, it will be almost sufficient to state that during our recent stay in Ireland, from the 10th of June to the 6th of September, 1840, we saw but six persons intoxicated; and that for the first thirty days we had not encountered one. In the course of that month we had travelled from Cork to Killarney—round the coast; returning by the inland route, not along mail-coach roads, but on a 'jaunting car,' through byways as well as highways; visiting small villages and populous towns; driving through fairs; attending wakes and funerals (returning from one of which, between Glengarriff and Kenmare, at nightfall, we met at least a hundred substantial farmers, mounted): in short, wherever crowds were assembled, and we considered it likely we might gather information as to the state of the country and the character of its people. We repeat, we did not meet a single individual who appeared to have tasted spirits; and we do not hesitate to express our conviction, that two years ago, in the same places and during the same time, we should have encountered many thousand drunken men. From first to last, we employed perhaps fifty car-drivers: we never found one to accept a drink; the boatmen at Killarney, proverbial for drunkenness, insubordination, and recklessness of life, declined the whiskey we had taken with us for the bugle-player, who was not 'pledged,' and after hours of hard labour, dipped a can into the lake and refreshed themselves from its waters: it was amusing as well as gratifying to hear their new reading of the address to the famous echo: 'Paddy Blake, plase yer honour, the gentleman promises ye some coffee whin ye get home.' * * Our readers may be assured, that the temperance movement has not only no connexion with any secret or disaffected societies; but that it strikes at the root of all illegal combinations, and is the strongest and safest supporter of law and justice. In reference to no other country of the world, indeed, would the suspicion arise that what is so good in itself was projected for a bad purpose, and tended to evil; it is equally unwise, unjust, and cruel, to suppose that the Irish are the only exceptions to so universal a rule; and have become sober that they may be more dangerous to society, and more fatal enemies to its established institutions.—Mr. Mathew asserts, and we presume can support his assertion by proof, that no member of the Temperance Society had been 'brought before judge and jury,' up to the 22nd of September of the present year (1840)."

Mrs. Hall's account of the Pooka, a malignant sprite, may interest the English reader, from his presumed relationship to our own Puck: we shall therefore give a short abridgment:—

"Of the malignant class of beings composing the Irish fairy mythology—and it is creditable to the national character that they are the least numerous—the Pooka excels, and is pre-eminent in malice and mischief. In form he is a very Proteus,—generally a horse, but often an eagle. He sometimes assumes the figure of a bull; or becomes an ignis fatuus. Amongst the great diversity of forms at times assumed by him, he exhibits a mixture or compound of the calf and goat. Probably it is in some measure owing to the assumption of the latter figure that he owes his name; *puc* being the Irish for a goat. Golding, in his translation of Ovid, describes him by name, in a character of which the goat forms a component part:—

"The country where Chymera, that same Pook,
With goatish body, lion's head and breast, and dragon's
tail," &c.

And Spenser has the following lines:—

"Ne let the Pooke, nor other evil spirit
Ne let mischiefous witches with their charms,
Ne let hobgoblins, names whose sense we know not,
Pray us with things that be not."

The Pooke or Pooka means literally the evil one; 'playing the puck,' a common Anglo-Irish phrase, is equivalent to 'playing the devil.' * * The great object of the Pooka seems to be to obtain a rider; and then he is all in his most malignant glory.—Headlong he dashes through briar and brake, through flood and fell, over mountain, valley, moor, or river, indiscriminately; up or down precipice is alike to him, provided he gratifies the malevolence that seems to inspire him. He bounds and flies over and beyond them, gratified by the distress, and utterly reckless and ruthless of the cries, and danger and suffering of the luckless wight who bestrides him. As the 'Tinna

Geolane,' or Will o' the Wisp, he lures but to betray; like the Hanoverian 'Tuckbold,' he deludes the night wanderer into a bog, and lends him to his destruction in a quagmire or pit. Macpherson's spirit of Loda is evidently founded on the tradition of the Pooka; and in the Fenian Tales he is repeatedly mentioned as the 'Puka (gruagach, or hairy spirit) of the blue valley.' The English Puck is a jolly, frolicsome, night-loving rogue, full of archness, and fond of all kinds of merry tricks, 'a shrewd and knavish spirit,' as Shakspeare has it. But he is, nevertheless, very probably in his origin the same as the Irish Pooka; as, besides the resemblance in name, we find he has not at all times sustained his laughter-loving character; but, on the contrary, exhibited unquestionable proof of his Irish affinity or descent. For this we have the poetical authority of Drayton, in his 'Polyolbion.'

"This Puck seems but a dreaming dolt,
Still walking like a ragg'd colt,
And oft out of a bush doth bolt,
Of purpose to deceive us,
And, leaving us, makes us to stray
Long winter nights out of the way;
And when we stick in mire and clay,
He doth with laughter leave us."

The early English adventurers imported to the Irish shores, their softened version of the native Pooka under his Saxon appellation of Puck, and have left his name to Puck's rock near Howth, and Puck Castle, a romantic ruin in the county of Dublin. * * Of the pranks of the Pooka, as will be imagined, many amusing stories are told by the peasantry; all generally, however, having nearly the same termination:—"And, plase yer honour, I found myself in the morning lying in a wet ditch; and it couldn't be the drop I tuk; for, barring a few glasses at a neighbour's, I didn't drink a drop at all at all, all day." One of these stories, having more than the usual point, we shall repeat, as nearly as we can, in the words in which we received it; only regretting that we have it at second-hand, being unable to record the fact on better authority, in consequence of the decease of the actual adventurer. 'It was, ye see, sir, my cousin, Jerry Deasy, that done the Pooka; and that's more than e'er another boy can say, betwixt this and the Causeway. A hearty chap he was; there wasn't the likes of him at fair or pattern, for breaking the heads of the boys, and the hearts of the girls, and the backs of the horses; the only thing he couldn't master was the drop. Och, if it hadn't been for that same, he'd be to the fore this day, to tell yer honour all about it. Well, he was shreeling home wid a neighbour, one dark night, and the both of 'em war a little overtaken, and complaining of the length of the road, as they jolted from one side to the other widout hearing many steps towards Ballyvourney; when says my cousin, says he—"a mighty pleasant man he always was."—It isn't the length of it, at all at all, but the breadth of it that's killing me; wid that he laid himself down in the ditch, and the never a stir he'd stir; so the other boy went on and left him. Well, yer honour, just as he was settling himself for a sleep, what should he hear but a short and a neigh. 'That's a horse,' says he; and wid that he gave a click, click, and held out his hand, as if 'twas a whisp of hay was in it. So the horse came up, and wasn't Jerry on his back in a jiffy? 'Ar-up,' says he; but 'twasn't needed. Off went the Pooka like a shot—for the Pooka it was surely—up hill and down hill, through the bog and the river; and wherever a furze bush and briar was, there he went. Poor Jerry could make no hand of him; the life was shtruck out of him at last, and in the morning he found himself kilt, in the very place where he met the vicious baste over night. Well, sir, Jerry kept himself sober—for him—till the next gale day, when his honour, the landlord, wouldn't hear of him going home widout a reasonable sup; and when Jerry came near the ould castle at nightfall, he pertended to be mighty wake, and not able to stand, at all at all; and, just as he expected, uttrots the Pooka, and 'Mount, Jerry Deasy,' says he, 'and I'll car ye home.' 'Will, ye go asay?' says Jerry. 'As mild as new milk,' says the desaving vagabone. Wid that, Jerry gave a spring, and got astride him. Well, my dear, off the blackguard set agin, a gallop that ud bate a flash o' lightning on the Curragh o' Kildare. But Jerry was too cute for him this time; and as fast as the Pooka druv, Jerry plunged his bran-new spurs into his sides and shtruck away wid his kippen at

the head of him, until the Pooka was as quiet as a lamb, and car'd him to his own door. Now wasn't that a grate thing for a boy to do—to make a tame nagur of a Pooka? I'll go bail the scoundrel never came in Jerry Deasy's way from that day to this."

From these extracts our readers may judge of the staple of the entire work, as far as it is yet published. The illustrative engravings appeared heretofore in one of the Annuals, but the woodcuts are clever, and well selected for the purpose of exhibiting the more common forms which present themselves in Irish scenery and Irish life. We take it for granted, on the faith of promises often renewed, that Mr. Hall's contributions of graver and sterner facts, and of his political and economical views, will be found in the progress of the work, to redeem it from the imputation of gossiping frivolity, which an ill-natured critic might attach to what is yet printed. Taking it, however, as it is, industry is manifest in the collection of picturesque facts and characteristic anecdotes, and good will in the elaboration; and we wish a proportionate success to the undertaking.

One Hundred Sonnets; Translated after the Italian of Petrarch; with the Original Text, Notes, &c., and a Life of Petrarch. By Susan Wollaston. Bull.

Few are the unfortunates wholly insensible to the delight which at this season of the year awaits an escape from the physical inconveniences and moral conventionalities of a great society, and a rush into the presence of reviving and teeming nature, with her beauteous sights and breathing odours: much such a pleasure do we, at long intervals, experience, in escaping from the thing which is at present called polite literature, to refresh the imagination with a dip into the mighty masters of an earlier civilization. The very name of Petrarch contains a charm to reinvigorate the springs of mind, when worn and let down by the heated atmosphere in which modern criticism is condemned to have its being; and a perusal of the first half dozen of his lines that meet the eye, reverses the process of Lady Macbeth, converting all our gall to milk.

The recent concurrence of several publishing announcements evinces a momentary revival of interest in Petrarch and his times, which, though at first sight incompatible with a prevalent taste for the material and the commonplace, is in reality its not unnatural consequence. It is a common law of animate and of inanimate nature, that action and reaction should be equal:—that the public, satiated with the positive, should seek relief in the most imaginative and ideal poet in existence, is but an instance of that flight from one extreme to its opposite, which is among the commonest of æsthetic phenomena. We shall not therefore deviate widely from our duties as journalists in indulging in a few sentences on the poetry of the second founder of Italian verse.

Of Petrarch, in his more world-like character of a politician and a reformer, we have already spoken (*Athen.* No. 470); and we shall content ourselves now, by expressing our anxious expectation that this aspect of the divine poet's influence on his age, may be more fully developed by some of the sons of "Young Italy," who shall avail themselves of the stores placed at their disposal in the great libraries of their own country, to reproduce, in an historical form, the peculiar genius of the fourteenth century, its physiognomy and its tendencies.

This material aspect of the man and of his age is perhaps easier of access, than that which offers itself to modern intelligence in the subtle, refined, and alambicated exaltation of his poetic character. The very question which has been started, concerning the corporal exis-

tence of the poetic Laura, and the reality of that passion which Petrarch has so elaborately adorned, sufficiently proves that there is little in the feelings of the present age, with which to measure his inspiration. Ginguenê himself, who is a sturdy stickler for the reality and the purity of Petrarch's love for Laura, accounts for it in a manner which marks the all but impassable gulf separating the two ages of the author and his critic. The explanation is all French, all eighteenth century; and one might fancy, as we read, that the simple Ginguenê had dipped his pen in the inkstand of Voltaire. We cannot however enter into an examination of his hypothesis. That it was not inconsistent with the manners of that day for a poet to adopt a female of elevated rank or of high personal endowments as a subject to vent his verse on—a lay-figure on which to dispose the riches of his intellectual loom, is admitted; but the character of Petrarch and the intense reality of his poems, alike forbid the notion in his case. The solemn foppiness, if such it had been, was of too long duration to have sustained itself in any mind more sane than that of a Malvolio. Whether the condition of society in Petrarch's times be considered, and the general influence of its external circumstances upon the imagination of the people weighed, or whether we dwell on his own peculiar temperament, and the morbid changes to which his excitable and passionate *morale* must have been exposed, we are alike led to believe that, in the first instance, the poet's love for Laura was a true, natural, and, so to speak, ordinary passion; finding its vent in poetry, because poetry was the natural manifestation of his peculiar mind; that the rigours of the lady, and the consequent disappointments of the lover, exalted his imagination, producing a partial derangement of the feelings, which modified all his thoughts by this one predominant idea, colouring, or rather discolouring his subsequent life; and lastly, that either when M. Ginguenê's sanative process, or the usual consequences of time, had worked their effects on his mind, his poetic compositions had received a form and pressure, convenient, if not absolutely necessary, to preserve.

This explanation also furnishes a clue to the little sympathy which a modern intellect can afford to bestow upon the breathings of passion contained in Petrarch's sonnets. The pleasure which they confer in these days has little to do with feeling. Admiration for the exquisite purity and music of his language, astonishment at the perfection to which he had elaborated an hitherto unformed dialect, surprise at the contrast between his subtle analysis of his own feelings, and the awkward attempts at moral philosophy of his contemporaries, form the staple of our enjoyment.

The moral and intellectual visions which he conjured up from the depths of his own creative fancy, form appeals to the understanding, which the most refined children of modern civilization may contemplate with pleasure, when all belief in the reality of the passion is discarded, and when no responsive echo is awakened in the breast of the reader. Something of the same sort may also be imagined concerning the author's own pleasure in the art of composition, which may be supposed to have wedded him to his own fancies; and, perhaps, may even have led him on, in a semi-belief of the reality of his own passion, when advanced age, his connexion with a busy world without, and the death of Laura, should have dissipated the illusion. It is thus that we are continually cheated into the idea that we are still the same, when sensations, passions, and opinions are in reality all new.

These, among other reasons, explain a fact, bearing on the work before us, that women are usually more alive to the beauties of Petrarch,

have a higher relish, for his refined and almost sickly sensibilities, more faith in his visionary passion, and more sympathy with it than men. The *trecentisti* of Italy, the ardent admirers of Petrarch's inimitable purity of language, may linger over their favourite author, in the hope of discovering new beauties of style; but we believe that few men, after the first epoch of adolescence, preserve a taste for the matter of his sonnets, distinct from their mere intellectual value. But women of any elevation or purity of character, rarely outlive their sensibility to his verses, as illustrations of passion, as verbal manifestations of feelings, which they understand, and which they acknowledge within themselves. Petrarch is no favourite with our male poetical translators; and, truth to tell, their success has been no great source of encouragement to them. It is not, we believe, the mechanical difficulties surrounding a tolerable rendering of the sonnet, which occasion the frequent failure in English translators: it is the difference in the cast of mind, the impossibility of entering into the thoughts, and, above all, in reproducing them in a language, of which the vocabulary is almost wholly vulgarized and popular. The poetic diction of Italy is as different from the spoken idiom, as if they were, indeed, distinct languages; and a foreigner cognizant of the writings of Dante, Petrarch, and even Ariosto, would be as much at a loss, on arriving at his inn, to command the services of his host, as if he had never attempted the Italian. But this is not the case with English; and the poet, in translating the subtle thoughts of such a writer into our homely tongue, must find the sublime to be ever on the verge of the ridiculous. His efforts to express the refined and the intellectual original, are surrounded by perpetual danger, from the recurrence of profane and commonplace associations.

With difficulties of this kind the Englishwoman is better able to contend than the Englishman; and if a sufficient critical knowledge of the language, if the requisite scholarship were easy of acquirement, we have no doubt that the present generation of English poetesses would have given us more than one readable translation. We cannot, perhaps, do better, by way of enlivening our discussion, than give a specimen of some translations by Lady Dacre, with which, as they were printed only for private distribution, few of our readers are perhaps acquainted. We select a well known sonnet:—

Blest be the year, the month, the hour, the day,
The season, and the time and point of space,
And blest the beauteous country, and the place
Where first of two bright eyes I felt the sway.
Blest the sweet pain of which I was the prey,
When newly doomed love's sovereign law I embrace,
And blest the bow and shaft to which I trace
The wound that to my inmost heart found way;
Blest be the ceaseless accents of my tongue,
Unwearied breathing my loved lady's name,
Blest my fond wishes, sighs, and tears, and pains;
Blest be the lays in which I praise I sung,
That on all sides acquired to her fair fame,
And blest my thoughts, for o'er them all she reigns.

The rarity of this little volume tempts us to the borrowing of one more specimen to adorn our columns; from the well known 'Italia mia,' which is translated with great spirit; we must, however, confine ourselves to the opening and concluding stanzas:—

Oh! my own Italy, though words are vain
The mortal wounds to close
Unnumbered, that thy beauteous bosom stain;
Yet may it soothe my pain
To sigh forth Tiber's woes,
And Arno's wrongs, as on Po's saddened shore
Sorrowing I wander, and my numbers pour.
Ruler of heaven, by the all-pitying love
That could thy Godhead move
To dwell a lowly sojourner on earth,
Turn, Lord, on this, thy chosen land, thine eye:
See, God of Charity,
From what light cause this cruel war has birth;
And the hard hearts by savage discord Steele,
Thou, Father, from on high
Touch by my humble voice that stubborn wrath may wield.

My song, with courtesy and numbers sooth,
Thy daring reason's grace;
For thou the mighty in their pride of place
Must woo to gentle ruth,
Whose haughty will long evil customs nurse,
Ever to truth averse.
These better fortunes wait
Among the virtuous few, the truly great:
Tell them—but who shall bid my terrors cease?
Peace, Peace, on thee I call, return oh Heaven-born Peace!

Here we have not merely the sense, but the melody of the original—the melancholy music of cadences, which are the very echo of the responding thoughts.

To return to the work before us: we regret that we cannot speak of it in equally favourable terms. To understand and translate Petrarch even moderately well, is a task surrounded with so many difficulties, that we cannot think the authoress judicious, in having added to their number by preserving the very unmanageable form of the Italian versification. To preserve, in translation, both the rhythmical measures of Petrarch, and the music of his verse, so peculiar and so pleasing to the ear, is utterly impossible; and the latter is, beyond all doubt, the preferable object for selection. The adoption of a contrary course has necessitated stiffness and awkwardness in the verse of greater masters of the art than the present translator; and in her hands it has produced likewise harsh inversions, and a paraphrastic and not always faithful reading of the sense. Of the latter we will give an instance or two, in justification of our remark. In the eleventh sonnet, are these lines:—

Che l' duro e greve
Terreno incarco come fresca neve
Si va struggendo.

They literally signify the "solid earthly flesh is dissolving like new fallen snow;" but are thus translated:—

For as the earth imbibes the helpless snow,
So woos she now this fleshly shrine below.

The error is the more strange, as an appended note intimates that *Terreno incarco* alludes to "the body."

Again, in sonnet vi:—

Ed è spento ogni benigno lume
Del ciel, per cui s'informa umana vita,
Che per cosa mirabile s'addita
Chi vuol far d'Elicóna nacer fiume.

Heaven's glowing sparks few spirits care to seize,
To leave the track where they life's stream have curd;
Who dares the mould, to grasp its banner fur'd,
Stands forth a mark from whom the worldling fears.

Whether these slips are the result of haste, or of too light a sense of the requisites of her task, or, as we suspect, forced on her by the rigorous necessities of her metres, they are the more to be lamented, because there are to be found in the work scattered happinesses of a redeeming character. Thus, in the canzone 'Italia mia,'

Quando assetato stanco
Non più bevere del fiume acqua che sangue,
is thus rendered:—

Recording how the hero panting stood,
Nor might could find to quench his thirst—but blood.
This is at once more faithful and more vigorous than the corresponding lines of Lady Dacre.

But the fairest course towards the translator (and we are too much interested in her subject to admit a single temptation to adopt any other than the fairest,) will be, to lay before our readers a specimen or two in their integrity.

"Li eti fiori e felici, e ben nate erbe."

Bright happy flowers! and herb so bounteous fed,
O'er which my Laura's model'd foot hath step:
Ye meads! that have her words' sweet music kept,
Nor yet restor'd the impress of her tread:

Unfettered shrubs! ye leaves so freshly shed!
Pale violets! where Love hath fondly crept;
Ye woods! whose shade doth Phœbus intercept,
And in his stolen beams so proudly spread!

Sweet landscape! stream! that doth so purely roam,
From having oft her beauteous face and eyes,
Thou wand'rest clear in their reflected light:

I envy ye, so near her modest home,
No rock amongst ye habit's law defies,
But owns alike the flame my soul doth blight.

"Discolorato hai, Morte, il più bel volto."
Death! thou hast blanch'd (of earth's) the brightest face,
And quench'd the living lustre of those eyes;
That spirit, deck'd with virtue's richest prize,
Thou from its shrine hath freed, of purest grace.

My ev'ry hope thou instant dost erase,
 Hath still'd the sweetest accents 'neath the skies;
 Each sound, each other object I despise,
 Whilst naught but sad complaint my soul can trace.
 My Laura! well to soothe me in my woe,
 Thy plying form returns in vision'd dress;
 Alas! I now no other joy can prove!

But could I speak thy words—to others show
 How bright appears thy shadow'd loveliness,
 Not man alone, but brutes would share my love!

We now take our leave. The volumes contain abundant evidence of an accomplished and refined mind, but the task was beyond the power of the writer.

The Peerage, Baronetage, and Knightage of Great Britain and Ireland; including the Junior Branches of the Nobility, and all the Titled Classes. By Charles R. Dodd, Esq. 8vo. Whittaker & Co.

THIS is exactly the book which has so long been wanted. Everybody sometimes has occasion to ask, "Who is Lord A?" "Who is Lady B?" "Who is the Hon. Mr., Mrs., or Miss C?" "Who is Sir D E?" "Whom did the Bishop of F marry?" But where was the information to be looked for, with the certainty of finding it? Not in 'Peerages' and 'Baronetages,' (though those works are as numerous as, generally speaking, they are erroneous,) because the individual might not belong to either of those classes; and even in the case of families of Peers and Baronets, the details are often so extensive, and the arrangement so confused, that it is very doubtful whether the inquirer will discover what he wishes. In Mr. Dodd's book, whosoever seeks will find, it being the most useful and correct compilation of the sort that has fallen under our notice.

"Accounts of the titled classes have hitherto," Mr. Dodd says, "been confined to those who enjoy hereditary distinctions, omitting any reference to nearly one thousand officers in the colonial, diplomatic, military, naval, and civil service of the state. Bishops, Judges, Privy Counsellors, Knights Bachelors, Knights of Hanover, and Knights of the Bath, enjoy distinctions which command universal respect, discharge functions of the highest dignity, and are in the daily habit of performing services to the state, on which the authority of England abroad and her security at home are mainly dependent; yet a complete collection of memoirs relating to those distinguished individuals remained till now unattempted. A work professing to include 'all the titled classes,' must, least of all, omit these; for it is presumed that the public would experience more disappointment in not finding the personal history of the living objects of their esteem, than pleasure in perusing dry genealogies which ascend beyond the Conquest, or long lists of such posterity of deceased peers as enjoy no distinctions, hereditary, personal, or official. In this volume it is therefore intended to include all the titled classes, but their limits determine its boundary. The completion of this plan by the introduction of the Knights has occupied much time, and given rise to considerable expense; but the records of their honours—previously unpublished—have long demanded a place among the hereditary titles of which these distinctions are frequently the precursors: the compiler of this work had therefore long entertained and made known a design—at length realised—of uniting a Peerage, a Baronetage, and a Knightage."

The plan is strictly alphabetical, and the volume is divided into three sections or parts.

Part I. contains the Peers, Peeresses, Bishops, Baronets, Scottish Judges, (who have the titular distinction of "Lords,") and Knights, as well of the Orders, as Knights Bachelors. Though little space is appropriated to each person, all that is necessary is said of the succession, marriages, &c. of the Hereditary Orders; while of Bishops, the Scotch Judges, (those of England are included among the Knights,) and Knights, all being persons who have "achieved greatness," instead of having had it "thrust upon them," numerous facts, illustrative of their lives

and services, are given, which can nowhere else be found, and which are useful for biographical purposes. Part II. consists of such Privy Counsellors as do not belong to any of the classes in Part I., and of the Junior Branches of the Nobility, of whom Mr. Dodd remarks—

"Upwards of four thousand persons enjoy titles by courtesy; viz. the sons and daughters of living or deceased peers, and in some cases, their grandchildren or collateral relatives. In the same manner, as heads of families form one dictionary in the first part of the work, so the junior members of noble houses are alphabetically arranged in the second portion of the volume, with full particulars of their parentage, their ages, their marriages, and their professions. This series of accounts contains all who by courtesy enjoy the titles of 'lord' or 'lady,' or 'honourable:' the public are now therefore, for the first time, presented with a comprehensive and accessible view of the younger branches of the nobility, neither parcelled out into families nor distributed into ranks, but collected into the only order which can prove permanently convenient—that of one general alphabetical arrangement."

"Of the labour bestowed upon this history of the titled classes, no estimate can be formed by persons unaccustomed to literary drudgery; nor probably could the most experienced compilers—otherwise than from actual observation, form an adequate notion of the toil with which its materials have been accumulated and corrected, classified and condensed. To say, as is the case, that it contains the statement of nearly sixty thousand facts, still affords no means of imagining the extent of research and inquiry requisite for such a compilation, or the liability to error necessarily inseparable from so large an accumulation of minute particulars."

Errors in the first edition of a book of this description are absolutely inevitable; nor can any subsequent impression be altogether free from them, unless the individuals who are mentioned will themselves assist the editor in correcting them. But there are some alterations which would, we think, render this "Hand-book of the Titled Classes" still more useful. It seems to be deserving of Mr. Dodd's consideration, whether the work would not be more convenient, were the three parts to be thrown into one, so as to form one general dictionary, instead of three small ones, retaining the same small type for the junior branches of the nobility, so as not to increase the size or price of the volume, and, at the same time, distinguish those who merely enjoy reflected Honours, from those who are actually possessed of Dignities; and, if its success should encourage the publishers to incur an additional outlay, small, but clear and accurate, wood-cuts of the Arms might tend still further to supersede some of the cumbrous and expensive Peerages, which now enjoy a large sale.

As a specimen of the information to be found in Mr. Dodd's work, we extract the following account of a Knight, whose laurels were won in Academic groves:—

"Hooker, K.H. and Knt. Bachel. Created 1836. —William Jackson Hooker, LL.D., F.R.S. and L.S., M.R.I.A., only surviving son of Joseph Hooker, Esq., of Exeter, of kindred descent with the author of 'Ecclesiastical Polity.' Born 1785; mar. 1815, eldest dau. of Dawson Turner, Esq., F.R.S., &c., of Yarmouth, in Norfolk, distinguished for his botanical, antiquarian, and classical attainments; is father of Dr. Joseph Dalton Hooker, R.N., who has accompanied Capt. Ross as naturalist to the antarctic regions; received his baptismal name after Wm. Jackson, Esq., of Canterbury, to whose property and estates in Kent he succeeded; is a member of the Imperial Academy, *Nature Curiosorum*; of the Imp. Soc. Nat. Curios. of Moscow; of the Royal Academies of Sweden, Prussia, and Lima; of the Academies of Philadelphia, New York, Boston; of the Nat. Hist. Soc. of Montreal; is regius professor of botany in the University of Glasgow; is author of the 'British Flora,' 'Flora Boreali Americana,' of the Botanical Division of Capt. Bechy's and other voyages of Discovery; of the 'Botanical Magazine,'

'Botanical Miscellany,' 'Journal of Botany,' 'Icones Filicum,' 'Genera Filicum,' 'Musci Exotici,' 'Exotic Flora,' 'Muscologia Britannica,' and various other botanical works; and of a 'Tour in Iceland in 1809,' was knighted for his services to natural history, especially to botanical science. Residence—Glasgow."

MEDICAL WORKS.

The Cause and Treatment of the Curvature of the Spine. By L. W. Tison.

DISEASES, or rather, we should say, deformities of the spine, have become so frequently the subject of discussion, that we are rather weary of the task of recording the successive treatises by which they are not illustrated. This labour has been rendered more irksome by the general sameness of the works—a sameness not very difficult to explain. The prominent feature of these affections, addressing itself directly to the vanity of motherhood—the most susceptible, probably, of all the varieties of the passion—it holds out a proportionate temptation, both to the regular and the irregular practitioner, to adopt the subject as a speciality. To the irregular practitioner, more especially, the chronic nature of the complaint, implying protracted attendances, and the imposing array of mechanical apparatus, tending to awe the looker-on, and to induce favourable prepossessions as to the ingenuity of the operator, afford both the means and the end of successful imposition. Numerous, therefore, are the candidates in the field, each provided with his new mechanical contrivances for making all straight, and addressing the public in self-recommendation by manifestoes issued through the press. Thus, a common character is impressed on these treatises, consisting in a nothing-like-leather spirit of enconium on some variety of curative process, and a withdrawal of the attention from physiological considerations, to fix it more closely on notions purely mechanical.

The deformity incidental to spine diseases was the first symptom that obtained popular notice; and the notion of a mechanical cure for a mechanical derangement taking the precedence in the public mind, this class of diseases became, almost of necessity, the portion of the surgical instrument maker. Even when professed surgeons felt themselves called upon to redeem the disease from a treatment mischievously empirical, the continued demand for that class of remedies to which the public had been accustomed, and the facility with which a small innovation on the ordinary mechanisms will establish a reputation and a monopoly, have continued the bias. Hence it has happened, that although, amidst the general improvement of science, the dominion of physiological causes in the production of deformities has gradually obtained a more distinct and formal notice in monographical treatises on the subject, the mechanical processes of cure have preserved their old undue prominence, somewhat in the ratio of Falstaff's halfpenny-worth of bread to his intolerable deal of sack.

It is doubtless a fair plea in extenuation of this error, that a distortion of the spine having once taken place, mere physiological treatment cannot be exclusively depended on for much beyond a mere arrest of the disease in which it originated, leaving the deformity *in statu quo*, whereas the recuperative powers of nature, when assisted by mechanical means judiciously applied, are sufficient to redress, to a considerable extent, the injury already inflicted. But it is not the less true that the judicious application in question must itself be acquired by a strict attention to physiological considerations; while the prevention of the malady (an object greatly more important to society than the cure of existing cases,) is only to be attained by the dis-

semination of sound information among the population at large, which must proceed from an increased professional devotion to that particular.

In connexion with this part of the subject, it is to be lamented that no sufficient documents subsist for the construction of comparative tables of the statistics of spine deformity, which might throw some light on the connexion between the frequency of the defect and the darkness of popular ignorance. Judging from the memory of the eye, we are inclined to think that the number of dwarfish hunchbacks was greater in our boyish days than at present; and it seems reasonable to expect that the causes which, during the interval, have raised the general value of life in these countries, must, by strengthening the constitution, have, to a certain extent, diminished the tendency to those constitutional diseases of the bones, on which such deformity depends. But, on the other hand, there seems reason to suppose, from the frequent publications to which we have alluded, that the minor deformities dependent on mechanical causes, or on slighter degrees of constitutional ailment, are at least as common as formerly. Looking at the continued dominion of fashion in the crime of tight lacing, and the increased demand for female accomplishment, with its concomitant, a severer school discipline, and an increased neglect of healthful exercise and recreation, such a consequence may be safely predicted.

But however this may be, it is certain that the evil still subsists to a degree that indicates the prevalence of the falsest notions among parents, concerning both the means and ends of education, founded on a fatal ignorance of the structure of the human frame, and of the laws of vital action,—on the observance of which, both beauty and health immediately depend.

To combat this ignorance and to remove these prejudices is an essential duty in all who address the public on the subject of their health. To omit such considerations in a popular treatise on spine disease, is to pass over its most important feature. Without it, no co-operation can be expected from friends and by-standers in the application even of the special means recommended by the practitioner; nor can the public be assisted in assigning a due preference to those plans of treatment which promise the greatest advantages.

In applying these remarks to Mr. Tuson's book, we are bound to acknowledge that he has combated two great errors,—the obstinate adherence to tight lacing, and the absurd notion of the applicability of any one plan of treatment for all cases indiscriminately: and also that he makes frequent reference to the physiological causes of the malady. Still, considering his work as a popular treatise, it is far less ample and elementary in its information, far too much of a mere case-book, to be extensively useful; and we would urgently press upon him in future editions to enter more deeply into the mind of his readers, to obtain a better notion of the extent of their ignorance, and to prepare them for a more correct estimate of his own labours, by providing them with a bird's-eye view of the general principles which lie at the bottom of his subject.

Practical Remarks on Deformities of the Spine, by Joseph Amesbury.—Mr. Amesbury is the possessor of patents for machinery applicable to deformities of structure; and this expensive and imposing quarto will, by some people, be regarded as an advertisement of the fact. Without, however, asserting that such a supposition contains the whole truth, we must state our conviction, that the spirit of concealment has operated in the composition of the work. It contains, in fact, very little information either for the professional man or the general reader, beyond what is already *publici juris*. The author, indeed,

with a candour seldom practised, admits that his object is to secure the profits of his inventions, mechanical and scientific, to himself.

Elements of Materia Medica, by Jonathan Pereira.—We have no hesitation in recommending this as the most systematic and exact work on this branch of medicine, which has appeared in this country. The author in general is very careful in quoting his authorities, although sometimes, as in his account of the action of nitrate of silver on the animal tissues, he omits to notice the sources from which his details are derived, and gives an air of originality to his treatise which it does not possess, instead of stamping it as a very accurately executed compilation. The references to the pages of foreign works of science, are perhaps sufficiently numerous; but some of the most important practical sources of information in our language have been entirely overlooked. Thus we have not been able to observe any allusion to the elaborate evidence, respecting the adulteration of drugs, which has been at various times adduced before committees of the House of Commons, a species of information indispensable in the present state of pharmacy. The wood-cuts illustrative of the various plants and animals which supply the articles of the *Materia Medica*, are well executed, and constitute invaluable additions to the work.

Treatise on the Structure, Economy, and Diseases of the Ear, by G. Pilcher.—This essay, which obtained the Fothergill prize from the Medical Society of London, is altogether scientific and professional. Mr. Pilcher has advantageously pressed comparative anatomy into his service, and has further illustrated his work with many engravings. We notice its appearance, for the information of our professional readers.

Elements of Physiology, for the Use of Students, by Rudolph Wagner; translated by Robert Willis, M.D. Part I.—As this work is addressed in a special manner to students, it may be as well to let them know, that it consists altogether of microscopical inquiries into the mysteries of a most mysterious subject. How far German students are prepared for such transcendental, is a circumstance beyond our ken; but we imagine few of our English youth are fitted to undertake them with profit. The work, in our conception, is better suited to the practised physiologist; and how such a one may relish its large conclusions from premises not always the most satisfactory, it is not a part of our duties even to conjecture. Like most German works, it is marked by industry and learning.

Memoranda regarding the Royal Lunatic Asylum, &c. of Montrose, by Richard Poole, M.D.—A valuable contribution to the statistics and economy of lunatic asylums. On the subject of restraint, Dr. Poole adds one more testimony in favour of Mr. Gardner Hill's practice, noticed in the *Athenæum*, No. 622: "where judgment," he says, "is not altogether destroyed, some portion of sympathy (the nucleus of moral character) may be reckoned on, as co-existent with it."

Cyclopædia of Anatomy and Physiology, by R. Todd, M.D., Part XX.—*Outlines of Comparative Anatomy*, by R. Grant, M.D., Part V.—*Dictionary of Practical Medicine*, by James Copeland, M.D. Part VI.—We are not called upon to do more by these publications than from time to time to report progress and ask leave to sit again.

Memoir on the Mid-Lothian and East Lothian Coalfields, By David Milne, Esq. 4to. Edinburgh, Blackwood; London, Cadell.

This memoir is reprinted from the Transactions of the Royal Society of Edinburgh, and will be found serviceable to those concerned in the coal-trade of the Lothians, as well as interesting to geologists. It is founded on a survey of the country, with the advantage of much local knowledge, and a mass of information obtained by inquiries on the spot. Appended are some useful remarks in regard to the moral and social condition of the colliers. The plan of the work is commendable, for its regularity in detail, and the good general principle which pervades it—viz. a distinction and separation of the descriptions from the inferences and explanations pro-

posed. The stratified and unstratified rocks, and superficial deposits, have their appropriate place; and the full and minute descriptions are rendered more easily intelligible and applicable, by help of a coloured map and many good sections, which have the merit of being drawn to the same scale for vertical and horizontal measures. The various assemblages of strata are marked throughout by corresponding numbers; and thus the information which such documents are calculated to yield is obtained easily, and without error or distortion.

It appears, the Lothian coalfields are divided into two basins by a ridge of moderate elevation, ranging north-east and south-west. The total thickness of the strata is about 1,000 or 1,050 fathoms, (about the thickness of the Lancashire coalfield,) with sandstones, shales, limestone, coal, and clay, in the proportions of 286 sandstone, 188 shale, 27 limestone, 21 coal, and 12 clay, in an ascertained thickness of 534 fathoms. (This is a larger proportion of sandstone than is usual in the southern coalfields.) The coal strata, above 6 inches in thickness, amount to a total of 34 fathoms, (a much larger thickness than usual in southern coalfields.) There are between 50 and 60 coal seams, exceeding 1 foot in thickness: none exceeds 13 feet. The groups of sandstone strata average about 4 feet thick, of shale 3 feet, limestone 2½ feet, coal 3½ feet, and clay 3 feet. The maximum thickness of the sandstone strata is 200 feet, of shale 130 feet, limestone 40 feet, clay 28 feet.

In the same spirit of numerical precision, Mr. Milne examines into the history of all the component parts of the mass of the coalfields—studies and describes the extent, structure, and variations of the coal-beds—analyzes the directions of the natural joints and cleavages, and the effects of slips and trap dykes, and igneous (unstratified) rocks.

Regarding the much disputed subject of the origin of coal, from plants growing on the spot or drifted, Mr. Milne favours the latter view, and mentions the occurrence of fish teeth and scales in the substance of the coal in the line separating the "Parrot" from the "Splint" coal, at Sir John Hope's colliery, near New Hales. (Cases like this have been described to us near Manchester.) It appears, that marine shells, Lingula and Producta, occur, as in Northumberland, in the roof above the upper surfaces of some coal-beds. Perhaps, and probably, as the author suggests, the lower part of this coalfield, with limestones and marine shells, was wholly accumulated under sea-water; but in the upper part, extensive beds of Unionidæ give the contrary impression, and thus bring that part of the Lothian field to the ordinary coal-measure type, while the lower part is to be compared to the "limestone coalfield" of Northumberland.

In brief, this not over-bulky volume is full of valuable information to the local coal-owner and to the general reasoner in geology. The author has, we believe, for many years, borne arms in the service of geology. We wish him God speed; for certainly the exactness, good sense, and simplicity of this book, are sometimes not found in works of much greater pretension.

The French Stage, and the French People.

[Second Notice.]

THE occasional want of strict chronological progression in these amusing memoirs, is sufficient to suggest the idea of their being a specimen of that literary patchwork in which the modern French writers are almost as excellent, as the inhabitants of China and Japan in the manufacture of mermaids. But supposing the whole book to be a romance, it is still so much

more amusing than many heavy confections which pass under that much-abused title, as to merit the attention and space we are willing to bestow upon it. The second volume opens with a green-room notice of one or two of the Parisian authors in vogue at the close of last century. English novels were then ransacked for their subjects; and the 'Tom Jones' of Fielding, under the hand of Desforges, yielded one of its most attractive pieces to the *Comédie Italienne*. The actors of the *Comédie Française* were even endangered by its success: in spite of a stir made in their more aristocratic ranks, by the production of 'La Comtesse de Chazelles.' This was Madame de Montesson's drama—that high dame having addicted herself to authorship, after having reached "the grand climacteric." The play accordingly, though modestly veiling itself under the protection of the anonymous, excited as lively a sensation in "the circles," as the whisper of a coming comedy by Lady ——— would do, in May Fair. The Duke of Orleans fretted himself into a fever about its success. Of this, however, there seems to have been hardly a moment's chance.

"Among the boxes, whose occupants were most ferret in their applause of the 'Comtesse de Chazelles,' one was conspicuous above all the rest. In spite of murmurs, shouts of disapproval, and even hisses, the group of gentlemen who occupied the box above alluded to kept up an incessant round of clapping. They were friends of Madame de Montesson, and consequently their enthusiasm was not surprising to those who knew from whose pen the play had emanated. * * * The gentlemen, who attracted general attention by vehemently clapping and beating their hands on the front of the box, had adopted the singular and original scheme of placing under their feet those whistles used by gamekeepers to decoy birds, such as quails, pheasants, partridges, &c. Thus, whilst their hands were employed in applauding, their feet were engaged in sounding the shrillest notes of discord and disapproval. This treachery was brought to light by the box-keeper, who, in support of her testimony, produced one of the whistles which had been left behind. The Duke of Orleans and Madame de Montesson therefore resolved not to expose the play to a second trial, as there was little doubt that the same dishonourable stratagems would again be resorted to for the purpose of condemning it. One of the persons who had been guilty of this disgraceful conduct, was indebted to the Duke of Orleans for rapid advancement in the world; and the two others had been frequently received and entertained by his royal highness with that cordial hospitality for which he was so distinguished. The Duke was naturally incensed at this baseness; but when his first feeling of indignation had passed away, he suspended the whistle to a ribbon, and hung it up in Madame de Montesson's cabinet, between the statues of Friendship and Beneficence. Whenever the lady launched forth too warmly in praise of a friend, or expressed an inclination to become again a candidate for literary honours, the Duke would sound the whistle, and Madame de Montesson immediately recollected the cruel lesson she had received."

"It seems," drily observes Mr. Hook, in the note to this anecdote, "that Madame de Montesson had paid quite dearly enough for her whistle."

This noble authorship, and the private theatricals in which kings and queens took a part, were not the only points of junction between the actor and the world of great society in Paris. He was a component part in the entertainments of persons of quality, on an equal and honourable footing—the *Prévilles* were treated with the most marked distinction at the Court of the Prince of Condé, on his retirement from the stage. *Prévilles* seems, indeed, to have deserved all honour as one of Nature's gentlemen—witness his delicate stratagems for the assistance of Jean Jacques Rousseau, when that suspicious and irritable sentimentalist was living

shut up at Ermenonville;—witness his patience with the two household inmates he harboured, though one of them, M. Saint Amand, by his shameless and rapacious selfishness would have worn out any host less christian. But in spite of this general distinction of his class, and such a shining instance of virtue,—a good heart was then the only virtue left in France,—the player was still "Anathema" to the Church, whose mysteries and miracle-plays had originated the art whence he derived subsistence. The complainant abbés who intrigued for the honour of saying mass in the chapels royal where the portraits of a Fontanges or a De Mailly looked upon them from the ceiling, while their living successors leaned from their gilded tribunes to catch "the words of truth and soberness," refused to marry the poor actor—to let his body lie in holy ground—to receive the alms that with the warm heart of Genius he had gathered together, in assistance of the poor and the needy!

Two agreeable chapters give us a sketch of Mercier, the well-known author of the 'Tableau de Paris,' and the story of Winkelmann's melancholy assassination, which the dramatist (who aspired, to quote M. Fleury, to be "the Luther of the stage,") once intended to dramatize for our comedian. The latter is one of the passages so episodic and highly-wrought, as to suggest the idea of interpolation and manufacture; and we prefer, therefore, to dwell upon the first original part, by the personation of which Fleury raised himself to the highest dramatic popularity. He had long been ambitious for some new character, in which he might not be called upon to contend with the Monvels, and Bellecourts, and *Prévilles*, in whom the public had delighted. A fortunate chance which happened to the genteel Contat, while she was driving across the Pont Neuf in her whisky, (for then, every lady of fashion was expected to drive a whisky,) procured him this much desired opportunity. "There is a tide," &c.—but it is not every expectant actor who can run against the brother of a Frederick the Great, when the latter is in a state of impatience to see his defunct relative's good deeds personated on the stage! It is not every expectant actor, however, who will take the pains, not so much to seem, as to be the character which is to make his fame, as was taken by Fleury on the occasion:—

"In the first place, I ought to imbue myself with the idea that my apartments were in Potsdam instead of in Paris; and I resolved to go to bed, to rise, to take my meals, to move and speak, during two whole months, in the full persuasion that I was Frederick II. The better to identify myself with the character, I used every morning to dress myself in the military coat, hat, boots, &c. which I had ordered for the part. Thus equipped, I would sent myself before my looking-glass, at one side of which hung Ramberg's portrait of the king. Then, with the help of hair pencils, and a palette spread with black, white, red, blue, and yellow, I endeavoured to paint my face to a resemblance of the picture. By this method, as I have already said, Mademoiselle Guimard succeeded in defying the advances of age, and never looked more than twenty; but my object was to make myself look old instead of young. Meanwhile, the rehearsals commenced, and, after reigning incognito for the space of two months, the great king was ready to appear on the stage of the *Comédie Française*."

The night came, and the player-king made his entrance:—

"To use a common expression, one might have heard a pin fall; Dazincourt alleged that he had heard the unfolding of a lady's cambric handkerchief. The sentinels presented arms to me. I cast a scrutinizing glance on the martial attitude of my two soldiers: to the sentinel on the left I gave a shrug of dissatisfaction, whilst to the other I directed

a smile, indicating approbation, perhaps a forthcoming reward. The pit continued unmoved; and I said within myself, my thoughts still directed to the sentinel, you shall have the cross of merit. That instant, as though the thought had been a signal, a torrent of applause burst from every part of the theatre. Then, when I turned to speak, silence was again restored, though again frequently interrupted by bursts of approbation. In short, my performance was crowned with success. There was only one individual in the theatre, who seemed not to participate in the general feeling of approval; he sat with his elbow on the front of the box, and his head resting on his hand. Thus he remained, without any apparent change of position, from the commencement of the piece till the fall of the curtain. He seemed, as it were, annoyed by the surrounding tumult of approbation. This was Mirabeau. I felt that I could have given all the applause I had earned, for the suffrage of that one man, and there he sat sternly immovable. His presence marred my triumph."

Mirabeau's indifference meant neither dislike to Fleury, nor contempt of the stage, but private bad humour, consequent on the publication of his own 'Histoire Secrete de la Cour de Berlin.' It illustrates no slight motion of "la ronde machine," to find that stubborn, indomitable man—a very Talus, when compared with the laced and jewelled fops who had whilom fluttered round the theatre, a personage of consequence in the green-room—an object of compliment to Molé, who called him "the Gluck of oratory." A pair of slighter figures gain little by being exhibited in such close juxtaposition with him, though one of them be the redoubtable M. Laharpe:—

"During the severe winter of 1783-84, we performed 'Coriolanus' for the benefit of the poor. Though we had a full house, the piece met with but a cold reception; and as none of Laharpe's works were ever known to escape the lash of sarcasm, 'Coriolanus' formed no exception to the rule. M. de Champecezet exercised his wit at the author's expense, in the following clever epigram:—

Pour les pauvres, la Comédie
Joue une pauvre tragédie;
C'est bien le cas, en vérité,
De l'applaudir par charité.

Here I take the liberty of using, or perhaps I should rather say abusing, that privilege of digression to which my readers are by this time tolerably accustomed. I must dwell for a moment on M. de Champecezet. I knew him well. He was a man whose chief occupation in life was making bon-mots, and whose favourite amusement was cracking jokes upon everybody near him. Every one has his hobby, and that chosen by M. de Champecezet was the composition of epigrams. To this he was urged merely by a certain feeling of literary vanity, and without being actuated by any ill-natured motives, for he bore no one malice. His ambition was to be the gay Zoilus of all who made any figure in the world of literature.

* * * Laharpe, it is true, did not soar with eagle's wings, but he was as choleric as any less poetic bird, and the satire launched against his 'Coriolanus' incensed him not a little. He sought an opportunity to tell M. de Champecezet how much he was offended, and the opportunity speedily offered itself. In imitation of the *Comédie Française*, or rather of the *Comédie Italienne*, which was the first to set the example, every place of amusement in Paris gave a benefit to the poor. On one of those occasions Laharpe encountered his antagonist. It was at the Winter Vauxhall, which was then under the direction of a man of distinguished taste. On the evening in question there was a display of splendour never before witnessed. The four saloons were sumptuously decorated; the colonnade over the rotunda was illuminated by a most ingenious contrivance, by means of which a central light, not visible to the spectators, diffused streams of variegated radiance—blue, red, yellow, and white. * * * The *Comédie Française* was represented at this fête by a deputation of several of the most admired actresses of our company, attended by three of our gentlemen. I had not the honour to form a part of the deputation, but I purchased a ticket, and attended the fête in company with a young artist of my acquaintance,

We entered while they were engaged in drawing a lottery, in which the prizes consisted of trinkets, together with a variety of grotesque china figures, which, as they appeared, drew forth peals of laughter from the company. The ceremony consisted in placing five lots at a time upon the board, which were immediately drawn for. The orchestra then saluted the winners with a triumphal air, after which the ladies returned to their boxes, and cotillions, minuets, &c. filled up the interval until the drawing was again resumed. Having taken a few turns through the place, I was on the point of departing, when I heard two persons disputing, whose voices I thought were familiar to my ear. I inquired what was the matter, and soon learned that the altercation was between M. Laharpe and M. de Champcenetz. It appeared that the Marquis de Malseigne, a general officer of carabiniers, had just been declared the winner of a china figure, representing a shivering old man warming himself. 'What do you call this?' said he, holding it up to the view of the company.—'A Coriolanus!' replied a voice in the crowd. All eyes were instantly directed to the spot from whence the voice had proceeded, and Laharpe was seen, as pale as death, shouldering his way through the crowd, until he arrived opposite the box of the Vicomte de Saint-Pons, whither M. de Champcenetz had taken refuge. Then, without the smallest consideration either for the Vicomte or the ladies who were of his party, Laharpe apostrophized his adversary without ceremony. Perceiving Lassone in one of the boxes, in company with Mademoiselle Olivier, I made all the haste I could to get round along with my friend the artist. We requested permission to enter the box, that we might observe what passed on the opposite side; and it was really well worth seeing. Laharpe was at that moment not far distant from us, with his hands resting on the edge of the railing, and his head thrust forward, directly in front of M. de Champcenetz, whom he was addressing in an angry tone, and who, on his part, was preparing to reply. They looked to me like Punch and the Devil making grimaces at each other in a puppet-show. The public enjoyed the scene amazingly; and though not announced in the bill, it was by no means the least entertaining part of the evening's amusement.*

The apparition of Mirabeau is not the only sign of the times that we find early in M. Fleury's second volume. The representation of Chenier's 'Charles IX.'—a piece introducing a cardinal on the stage;—such a play as Voltaire "did not expect could be played for a century after his death"—is a point of mark and interest for more reasons than because it served to give Talma that topmost place in the dramatic corps of France which (always held by a tragedian) he ever after maintained. So eagerly was the *moral* of this dramatic novelty grasped at by the restless and expecting public of Paris, that Mirabeau visited the green-room a few days prior to the celebrated *fête* of the Champ de Mars, to solicit the representation of 'Charles IX.'; and the actors of the "Comédie Française," who "found it necessary to maintain a sort of neutrality," were obliged to discountenance his application. Hence arose violent cabals and disturbances. The performance was adjourned, on one pretext or other, day after day; but the movement-party gradually carried their point, and, as inevitably happens, the sensation excited was exasperated rather than allayed by the delay:—

"The pit was several times the scene of disputes between the advocates of the old and new systems. Certain passages were caught up and made subjects of contention between the hostile parties. Amongst other things, the infringement of an old theatrical regulation at this time, created a violent disturbance throughout the whole theatre. An old-established rule had hitherto required that the gentlemen in the pit should take off their hats during the performance. This was a well-understood law both of politeness and convenience. But on this occasion, the civic round hats were not so ready to conform to the regulation as the Gothic cocks. Possibly the refusal was regarded as one of the new rights of man to

annoy his neighbour. Several obstinate fellows persisted in refusing to uncover their heads, which gave rise to an uproar so vehement as for a time to drown every word of the performance. 'Stop a moment, M. le Cardinal,' cried one of the spectators in the pit. 'Wait till we make that fellow take off his hat!' saying which, the speaker pointed to a broad-faced, fierce-looking person near him, whose hat remained immovably fixed on his head.—'Do you flatter yourself that you can force me to take off my hat?' said the broad-faced, fierce-looking person.—'Certainly,' was the reply.—'And you shall be forced to take it off!' exclaimed several angry voices at once.—'At these words, the individual to whom they were addressed started up indignantly. As he rose, his tall, athletic figure seemed almost gigantic. This man subsequently became celebrated in our revolutionary history; but on the occasion here referred to he was merely recognized by some individuals in the pit, as *le nommé* Danton. Striking his hat more closely down over his brow, as the tumult increased.—'Firm as the hat of Servandony!'* cried he, flourishing his arm triumphantly. This defiance set the whole house in an uproar, amidst which *le nommé* Danton was conveyed to the Hotel-de-Ville."

'Charles IX.' was doomed to be an apple of discord, for Talma having mixed himself up in the affair, his associates thought it proper to suspend their connexion with him. The result was another riot, to check which it was necessary to call in the military, and a summons for "the comedians in ordinary to the King" to appear and answer for their conduct before M. Bailly, the mayor of Paris. Talma was brought back in triumph, but Raucourt and Contat resigned. The final end was a disruption of the company, and the establishment of a rival theatre. But even the classicists—for brevity's sake thus to designate the anti-revolutionary party—were obliged to conform to the taste of the hour. The 'Victimes cloîtrées,' in which M. Fleury made one of his greatest *hits*, owed much of its success, its main pillar honestly informs us, "to the rage then prevailing for pieces in which nuns and priests were introduced":—

"All the convents in France were shown up at the theatres, and the surest mode of drawing money to the treasuries, was to raise a laugh at the expense of the coif. Beaumarchais might ring his changes as long as he chose on the old proverb:—

Il faut que le prêtre vive de l'autel.

But, truly, it was no longer the priests but the players who lived by it. This practice originated at the Theatre of the Ambigu-Comique. It was in the beautiful pantomime of 'Dorothee,' the public first hailed the sight of monks and archbishops, and the new licence accorded to the stage caused the example to be speedily followed. The performers at every one of the theatres, great and small, soon found it necessary to include among the articles of their wardrobe the chasuble, the surplice, the coif and the girdle of Saint Francis. The chaunting of vespers was heard on every stage, and no theatre could dispense with its different orders of clergy. For our part, we had a cardinal in 'Charles IX.,' a cardinal in 'Louis XII.,' some Chartreux monks in the 'Comte de Comminges,' and a groupe of pretty nuns in the 'Convent' or 'Les Fruits de l'Éducation.' Even the Comédie Italienne produced the 'Rigueurs du Cloître,' and shortly afterwards, or perhaps before, the managers of that theatre brought out 'Vert-vert,' a drama of as light a character as the tale of Gresset, from which it is taken. In this piece the composer made use of a musical licence, which in former times would have been deemed an unpardonable scandal. He mixed up in his overture some strains of the Easter Hymn, 'O fili et filie!' with the somewhat profane *vaudeville*, 'Quand je bois du vin Clairét.' This impious waggery met with the most signal success."

Nuns and priests, however, being insufficient utterly to prop up the company, enfeebled by many secessions, a more English sort of artifice was tried in the revival of Racine's *Athalie* "with choruses from the Théâtre Italien, and

* "One of the towers of Saint-Sulpice was called the 'Hat of Servandony.'"

a grand ceremony with the pompous title of the coronation of Joas"—the whole performed nightly amidst approbation and laughter. "A better expedient to attract (bad taste, as M. Fleury remarks, being always ruinous in proportion to its splendour) was the reappearance of M. Prévile—who had retired to Senlis: and there, as we have intimated, gathered round him a household, not unlike that which Samuel Johnson's charity assembled in Bolt Court. We cannot make room for a sketch of the interior of his *ménage*: it is with less regret that we pass the painful scenes of its master's closing career, after the visioned terrors of the Revolution had been strong enough to shatter the reason of the benevolent and sensitive actor!—In preference we shall still keep our eyes fixed on the stage—where the will of the people had now entirely usurped the old authority of the King's command; and the ladies and gentlemen who had amused and mirrored a courtier public, were but ill-treated by the audiences, whose madness "ruled the hour."

"The *Beaux* were the precursors of the *Muscadins*, with this difference, that the latter were opposed to the *Tape-durs*; while between these and the *Beaux* the most perfect harmony prevailed. These Adonises of the Revolution, however, were but short-lived; their season lasted only six weeks. They fluttered away their ephemeral existence, and disappeared, like flies that usher in the plague, and die its victims. At the theatre, the *Beaux* acted the parts of flegmen to the *Tape-durs*. They assumed the task of dramatic commentators, and would criticise certain passages as reprehensible, or find fault with an actor for dwelling too much on what they chose to consider words of suspicious import. Lyncense, we are told, could see the fish through the timbers of a ship; but his keenness of vision was not to be compared with these worthies. Lyncense, after all, saw nothing but what really was in the sea, while these critics espied in our plays things which had actually no existence. The *Tape-durs* amused themselves by making a noise in the theatre; singing, or rather roaring, their patriotic songs, to the annoyance of all who were less boisterously inclined than themselves. They had not acquired their title of *Tape-dur* quite so early as the 10th August, but they had long laboured to deserve it. These janissaries of the Revolution wore a particular livery. It consisted of wide pantaloons and short waistcoats, with a strange kind of cap covered with fox-skin, and falling down over the broad shoulders of the wearer, who moreover carried about with him, as an auxiliary to this elegant costume, a large knotted stick, which was styled in derision, a *constitution*. * * They went about in bands, frequently accompanied by females of their own party, who were, if possible, more savage than themselves. It was the business of these harpies to surround the scaffold at public executions, exciting the passions of the mob, and to strain their lungs at the theatres, in order to make as much uproar as possible. The old females of this class were called *Tricotieuses*, and the young ones were denominated *furies de guillotine*. As for me, when I first saw these *Tape-durs* performing their rude dance, and uttering their coarse sneers before some unfortunate individual whom they had selected as an object of attack, I could have fancied I beheld Satan's condemned legions as depicted by Rubens, animated into hideous reality."

The King's comedians, however,—mere painted butterflies as they must have seemed in the midst of such a savage menagerie,—did not lose their spirit. They had their own honour to maintain, not merely as servants of the public, but as the professors of a graceful and refined art, and the supporters of order. Availing themselves of the existence of a young author, M. Laya, who dared even to satirize the Marats and the Robespierres, they produced 'L'Ami des Lois!' and stood a riot on its behalf. Subsequently (we cannot but smile at the expedient) they imagined that the performance of 'Pamela' might be of salutary advantage to the distracted society of France. "In the teeth of these praters about

equality," says M. Fleury, with a burst of that "refractory spirit" which even Napoleon could not utterly bend, "we showed up the manners of the court,—to fanatical atheists we preached universal tolerance,—to the ragged *tape-durs* we dared to show the glory of washed faces and clean linen." All these heroics, which, time and place and persons considered, deserved the name in sober earnest, far better than many an achievement of which History is cognizant, were ineffectual to save the nation and the Comédie Française. The manners of the court, and the universal tolerance, the washed faces and the clean linen, were considered, when summed up, to amount to an act of *incivisme*; and the high-minded *Lord Bonfils* and *De Moncaules* were pounced upon by offended Republicanism, and committed as a body of dangerous culprits to the Magdelonettes.

The prison sketches to which the committal gives occasion, are some of the most interesting portions of M. Fleury's memoirs. The players, though a *Damocles*' sword hung over the head of each, seem to have carried their light hearts to prison with them; to have beguiled the misery of expectation by such little expedients as the manœuvring a pair of snufflers along a string, when a *Larochelle* and a *Fleury* both wished to read in bed,—and to have softened the rigour of confinement by practising to their fellow prisoners that urbanity they had so often simulated. Even one of the less polished members of the Comédie Française—the *Monsieur de Pourceaugnac* and *Monsieur Jourdain* of the company—proved himself a man and a gentleman in the best sense of the word.

"Chamville, whose services were so very valuable at the theatre, was indispensable to us in the prison. Had he not been on this occasion our companion, every individual would have felt a loss. A like sentiment was very naïvely expressed by a celebrated man, who was for a short while in our prison before he was transferred to Port Royal—I mean M. de Malesherbes. 'Well, M. Chamville,' said the venerable and illustrious juriconsult, one day, 'I assure you I should have much to regret had I lost the pleasure of your acquaintance.' 'And I too,' replied Chamville; 'I shall, all my life, congratulate myself on the honour which has befallen me; only I would have wished that it had happened in a more agreeable place.' 'Ah, *mon Dieu*! Let us congratulate ourselves without any reservation, for perhaps our different occupations in the world would not otherwise have permitted us to meet.' The young and active were always ready to relieve the aged and infirm from the annoyance of the prison occupations. In some instances an individual would devote himself to the assistance of another, and become his regular helpmate. Chamville's attentions to M. Boulainvilliers were most praiseworthy; he so managed that he was always at hand when that gentleman had anything to do, and he tricked him out of his turn of labour. The old Count was duped in the most amusing manner possible when Chamville, playing the clumsy country clown, would come in his way and interrupt his work. Chamville loved to do things in this careless dashing manner. To some who gave themselves airs of dignity when dignity was quite out of place, he would say—'Have you read Pascal, Pascal's 'Provinciales,'—the great Pascal?—I have read him, and I remember this remark:—'He who would make himself an angel makes himself a fool.' Along with such pleasantries as these, he sometimes gave utterance to thoughts very happily and delicately expressed, which proved that he possessed good taste as well as good nature. I may instance his reply to M. Augrand d'Alleray, formerly lieutenant of police. He was the patriarch of the jail, and his firm demeanour, perfectly free from anything like ostentation, inspired the other prisoners with confidence, though he was far from allowing himself to be deluded by hopes.

It was reported that Fouquier-Tinville had drawn up a report on our cases, and indictments were said to be forthcoming with numerous counts, the slightest of which was a sufficient passport to the guillotine. On hearing this news, doubtless some thought how they might best comport themselves so as to give an air of decorum to their fall; but as for the rest, they in general showed that they felt as men might be expected to do, over whom such fate was impending. Chamville appeared perfectly easy and natural; he sang his every-day chants, performed his double prison duty, and sacrificed to the table with his usual gaiety and appetite. 'It is not indifference,' said M. Augrand d'Alleray, 'in this amiable young man, who loves to oblige every one. But how happens it that he is so calm when all around appear to experience some emotion? Such placidity would be natural enough in me or in others who are weary of life, and who have little reason to expect many happy days.' 'Why!' replied Chamville, bowing to the old gentleman in a graceful manner, which was perfectly natural, 'I have got my courage by contagion.'"

We must spare our readers other episodes and figures;—the fortitude of M. Thiroux de Crosne, who rose up from his game of tric-trac, to pass to the guillotine, with the calmness of an ancient stoic;—and the generosity of Citizen Lagette,—and the musical Abbé, whose weak flat on the violoncello earned him the nickname of the Abbé *si bemol*, and subjected him to a thousand tricks and pleasantries. The humane and courageous artifice, too, by which M. de Labussière destroyed the accusation-papers against the insubordinate Theatians, and at peril of his own neck saved theirs, can only be thus casually alluded to. One glance more at the Comédie Française, when restored to its old quarters by the liberation of its members, is all we can permit ourselves.

"Our old theatre in the Faubourg Saint-Germain appeared under a new title and a new aspect. Its original name of Théâtre Français had been first converted into Théâtre de la République, and had been subsequently changed to Théâtre de l'Égalité. The internal arrangements and decorations were likewise completely altered. With the view of destroying all distinctions of rank, the partitions which separated the boxes had been removed, in order to enable the citizens to sit beside each other in union and fraternity. The boxes, by this alteration, looked like galleries; and though the elegance of the theatre was completely destroyed by the process, the plan was certainly quite consistent with republican equality. At intervals projecting columns had been erected, rising from the first to the third tier of boxes, adorned with the busts of the most distinguished martyrs, and most ardent friends of liberty. Among the latter, that of Marat occupied the most conspicuous place. The fronts of the boxes, the draperies, and the curtain exhibited the three national colours, ranged in narrow perpendicular lines. Thus the interior of the theatre looked not unlike a vast tent, lined throughout with striped cotton."

The public, however, had by this time supped full enough of horrible realities: the nun and priest mania, and the appetite for massacres, was adjourned till a second revolution should call forth the romanticists of young France, by their agency again to influence the people.

"The plays of Boissy, Marivaux, Gresset, Dorat, and their successors, now became the prevailing favourites. Contat, softened down her rich and exuberant vein of comic humour, into a tone of elegant *finesse*. She had always been a favourite actress, but she was now absolutely the idol of the public.—The public taste at this time sought subjects of mere amusement; and rather avoided those which furnished food for reflection. After the terrible crisis which had just passed away, people felt inclined to enjoy the present, to forget the past, and to avoid if possible looking forward to the future. Every one seemed to say with Figaro: 'Who knows whether the world will last three weeks longer?' A long arrears of grief and misery was to be obliterated by pleasure. History was ransacked, not for tragic, but for graceful subjects. The Regency was the golden age of the French monarchy, and it was resolved to

try a Regency of the Reign of Terror.—This change in public taste and feeling naturally had its effect on our language and literature. Both degenerated into effeminacy; and our mother tongue was frittered away almost into a different language by those who affected excessive elegance and refinement. The harsh vocabulary of the revolutionary language was disguised by banishing from the alphabet certain letters, which when pronounced, were thought to vibrate too harshly, and to demand too great an exertion of the organs of articulation. The banished letters were R, J, G, and H. For example an *incroyable* would give his *paole d'honneur*, instead of his *parole d'honneur*; and a *Mercœur*, who would declare she was fond of *pizeons*, would probably affect not to understand what was meant if asked at table to partake of a *pigeon*. In short, the French language was by a certain set of people for a time transformed into a sort of creole jargon. * * * Our pit was quite *à la fleur d'orange*. We at first feared that we should have to face the successors of the turbulent *pitites* of 91 and 92; who in the energy of their republicanism demanded our heads in exchange for a few reasonable verses which we threw at theirs. We even feared that these old worthies would be the promoted occupants of the best boxes; for in spite of the wonderful changes which every day brought forth, there seemed scarcely to have been time for the complete remoulding of theatrical audiences. To return so suddenly to Marivaux seemed a dangerous experiment. We well remembered that a passage in one of his plays prior to our imprisonment had brought down a shower of apples upon the stage, a circumstance which drew forth a humorous remark from Madame de Simiane. One of the apples happening to roll into that lady's box, she carefully wrapped it up in paper, and sent it to General Lafayette, with the following lines written in pencil:—'My dear General, I beg leave to send you the only fruit which the revolution has brought me.' However, all our apprehensions were groundless. The occupants of our new pit were the very antipodes of those who had treated us so roughly upon the former occasions. Our new friends would not even indulge in the turbulence of clapping. The only tokens of approbation we received were given by joining the thumb and fourth finger of the right hand and tapping them gently on the thumb and fourth finger of the left. They had likewise suppressed the *r in bravo*. Indeed, if I recollect rightly, they greeted us only with *bavissimo*. In short, it was a pit after Demoustier's own heart;—a pit that would have satisfied Dorat himself."

"And thus the whirligig of Time brings round its revenges"! With the revival of the age of silver, if not of gold, we must leave Fleury-fleuri. If we have been led away by his memoirs to speculate on graver things than the sock and buskin, it is not for lack of entertainment of other sorts to be found in his pages. They are heartily to be commended to readers of every quality.

The Kentish Coronet, edited by H. G. Adams.—*The Renfrewshire Annual* for 1841, edited by Mrs. Maxwell.—We have a kindness for these local collections, independent of their literary merit. Every county, betwixt Kent and Renfrewshire has its own dialect, its own traditions, its own worthies, its own flora, its own physiognomy of meadow or mountain,—why not, then, its own literary nosegay, made up by those "who grow about" among its dales or downs? When Sir Walter Scott was busy in contriving his 'Rokeby,' he amused the Morrisits by what seemed to uninitiated eyes an over-scrupulousness in noting down the precise weeds which grew about the mouth of Gay Denzil's cave. Thus also, a new judge of 'England and the English' would not find half a year ill spent in making himself familiar with the "garlands" of local imagination, as well as the histories of local antiquarianism. Our liking, then, implies a preference proportioned to the freshness and individuality of the collection; and thus we are more attached to the less obtrusive 'Kentish Coronet' than to the northern volume, more pompously edited by the lady of "Bredland and Merksworth," as she takes care to style herself on her title-page. The one extract we shall give from each

justifies our judgment:—'the Orchis Pyramidalis, from the ruins of Thurnham Castle,' having a greater charm for us than the 'Broken Vow,' which belongs to many other counties besides that of Renfrewshire.

The Orchis Pyramidalis,

From the Ruins of Thurnham Castle, Kent.
BY DOUGLAS ALLPORT.

A flow'r is not a flow'r alone,
A thousand sanctities invest it;
And as they form a radiant zone,
Around its simple beauty thrown,
Their magic tints become its own,
As if their spirit had possessed it.

The sprightly morning's "breezy call,"
And cool grey light around it streaming;
The holy calm of even-fall,
The majesty of night, and all
The glories of its starry pall
Above it eloquently beaming.

"The precious things of heav'n—the dew"
That on the turf beneath it trembled;
The distant landscape's tender blue,
The twilight of the woods that grew
Their solemn shadows where it grew,
Are at its potent call assembled.

And while that simple plant, for me
Brings all these varied charms together,
I hear the murmurs of the bee,
The splendour of the skies I see,
And breathe those airs that wander free
O'er banks of thyme and blooming heather.

Thus, when within my sunless room,
Heart-sick and mocked by mammon's leaven,
Thy pyramids of purple bloom,
Blush through its loneliness and gloom,
The spirit bursts its living tomb,
And basks beneath the open heaven.

There, as on some green knoll reclined,
The summer landscape round me glowing,
While gentle ardours fill the mind,
I leave th' unquiet world behind,
And hear a voice in every wind
Around my fervid temples blowing.

The self-same voice, how calm and still!
That rends the rock, and wakes in thunder,
Proclaiming from the tinkling rill,
The vocal copse, and breezy hill,
As meekly as the dew's distil
Its ceaseless ministries of wonder.

"Th' Eternal Power and Godhead" then,
Is seen and loved in all around us;
Seen in the deep and dewy glen,
And loved to agonizing when
We know ourselves to be but men,
And feel this tabernacle bound us.

Thus through this wood-side plant, the mind
Sweeps the vast range of things created,
And longs, and pants, and fails to find,
In earth, air, ocean, sky combined,
Those joys unfading and refined,
By which its famine may be sated.

Its very cravings wear it hence,
It anchors where its rest remaineth;
And who has pow'r to drive it thence?
Its helper is Omnipotence,
The Rock of Ages its defence,
And sinlessness the prize it gaineth.

The Broken Vow.

There was a time, thou know'st it well,
When our young hearts as one
Throb'd 'neath love's charms, false Isabella,
But now those hours are gone.

The loveliest star that bursts from sleep,
Sets on the melancholy deep;
So 'neath a bitter spell
Our loves have vanished, like the ray
Which blessed our young eyes yesterday.

Away!—I will not think of thee;
Bright were our dreams, though brief,
And we have lived to see love's tree
Withered in every leaf;
Thy words were sweet: alas! alas!
Like April smiles which quickly pass,
In this dark world of grief
They died. Dost thou remember now
The echo of thy broken vow?

Dost thou remember that sweet eve,
When the high orb of day,
Far o'er the deep, was taking leave
Of glen and mountain grey?

When o'er the eastern heights sublime
The rolling morn began to climb,
And many a startle's ray
Danced on the silver of the stream,
Which passed us like a fairy dream?

Dost thou remember how we pledg'd
An oath to never part,
While youthful hopes and pleasures edg'd
Love's ever fatal dart?

Yes, leucateous one! 'tis not forgot,
Whether that vow was kept or not!
And could one read thy heart
He still would see engraven there,
Those cankers—sorrow and despair.

But fare thee well—'tis past! 'tis past!

Thy youthful dreams and mine:
They were too brilliant far to last,
When such a heart as thine
Presided o'er their destiny;
We've seen each dear delusion die,
And every hope decline,
And nothing remains but ruins now
Of what was once our earliest vow.

DUGALD MOORE.

List of New Books.—Xenophon's Anabasis, Books I. to III. with English Notes, by Charles Stuart Stanford, A.M. 8vo. 8s. cl.—Moses's Parliamentary Guide, Corrected to April, 1841, 18mo. 4s. 6d. cl. swd.—Ainsworth's Latin Dictionary, by Carey, new edit. 8vo. 12s. sheep.—Berquin's Pièces Choisis, new edit. 12mo. 4s. 6d. sheep.—Asmodeus, translated by J. Thomas, 8vo. 14s. cl.—Wodderspoon's (John) Historic Sites of Suffolk, 12mo. 6s. 6d. cl.—Guy's English Grammar, new edit. 12mo. 1s. 6d. sheep.—Peckstone's Treatises on Gas, new edit. 8vo. 1l. 6s. cl.—The Turf Companion for 1841, by R. Johnson York, 18mo. 2s. swd.—The Turf Remembrancer (Newcastle), 1841, 18mo. 2s. swd.—The Racing Calendar, 1841, 18mo. 4s. 6d. cl., with Supplement, 6s. cl.—Adolphus's History of the Reign of George the Third, Vol. II. 8vo. 14s. cl.—Mogg's Hackney Coach Fares, new edit. with Appendix, 18mo. 1s. swd.—Sigourney's (Mrs. L. H.) Poems, Religious and Elegiac, 8s. 8vo. 4s. cl.—Shelford on Marriage, Divorce and Registration, 8vo. 1l. 10s. bds.—Acton on Venereal Diseases, 8vo. with Atlas, oblong, 1l. 11s. 6d. cl.—The Fly-Fisher's Text-Book, by T. South, Esq. 8vo. 12s. 6d. cl.—Lee on the English Mineral Springs, Bathing, &c. 12mo. 4s. cl.—A New Treatise on Mechanics, 8vo. 7s. bds.—Master Humphrey's Clock, Vol. II. royal 8vo. 8s. cl.—Rose's Biographical Dictionary, Vol. III. 8vo. 18s. cl.—The Ladder to Learning, by Mrs. Trimmer, new edit. square 16mo. 3s. 6d. cl.—The Key to Knowledge, by a Mother, new edit. square 16mo. 3s. 6d. cl.—Anderson's (James S. M.) Sermons on Various Subjects, new edit. 8vo. 9s. 6d. cl.—Williams's (Rev. J.) Gospel Narrative of Our Lord's Passion, 12mo. 8s. cl.—Lowe's (Rev. T.) Dean of Exeter's Sermons, 8vo. 10s. 6d. cl.—Goode on the Better Covenant, new edit. 8vo. 10s. 6d. bds.—Babington's View of Christian Education, new edit. 12mo. 5s. cl.—The Course of Truth, a Poem, by William Stone, M.A. post 8vo. 10s. 6d. cl.—Everett's Village Blacksmith, new edit. 12mo. 4s. 6d. cl.—Robert's (Rev. A.) Village Sermons, Vol. II. new edit. 12mo. 4s. 6d. cl.—Fossil Fuel, the Collieries, Coal Trade, &c. new edit. 8vo. 14s. cl.—Belzoni's Travels in Egypt and Nubia, new edit. 18mo. 3s. cl.—Duncan's Hebrew and English and Hebrew Lexicon, 18mo. 7s. cl., 7s. 6d. roan.—A Parænesis, by H. Hammond, D.D., 18mo. 2s. 6d. cl.—Jones's (Rev. W.) Letters from a Tutor to his Pupils, new edit. 18mo. 2s. 6d. cl.—Italian, German, French, and English Conversations, 6s. 6d. cl.—Belgium Railroad Book, 12mo. 5s. cl.—Boswell's Country Yard, 18mo. 2s. 6d. cl.—Blacklock on Sheep, 18mo. 2s. 6d. cl.—Locke's (M.) Collection of Ornamental Designs, 4to. 12s. swd.—Dodd's Parliamentary Companion, 18mo. 4s. 6d. swd.—Walker on Intermarriage, new edit. 8vo. 14s. cl.—Davidson on the Fevers of Great Britain and Ireland, 8vo. 3s. cl.—The Ladies' Knitting and Netting Book, 2nd series, new edit. 3s. cl.—Oxford Divinity, by Bishop McIlrairie, 8vo. 12s. cl.—Wilkinson's (Sir G.) Ancient Egyptians, their Religion, Agriculture, &c., forming the complements of the work, 2 vols. 8vo. and 1 vol. of plates, 3l. 3s. cl.

ANTARCTIC EXPEDITION.

[The accompanying letter from Sir John Franklin, kindly forwarded to us by the friend to whom it was addressed, will be read with much pleasure by all who are interested in the movements of Captain Ross.]

Government House, Hobart Town, 17th Nov. 1840.

You will rejoice to hear that Ross and Crozier, having procured all the observations which Ross thought it necessary to make in this visit, and having seen the permanent observatory arranged in every way satisfactorily to himself and Kay, sailed on the 12th of November. I had the pleasure of accompanying them until they got a steady breeze, which enabled the ships to lie well to windward of the projecting Cape, and would sever their being far in the offing before dark. Never men commenced an enterprise in higher hope and zeal, or under circumstances more favourable—officers, men, and ships being alike eminently fitted for the service. The intention of Ross is, to proceed first to the Auckland Islands, then successively to Campbell, Macquarie, and Emerald Islands, at each of which stations he hopes to obtain a series of magnetical and other observations, before the proper time arrives for his proceeding to the southward. I quite agree with him in the opinion that, as regards the South Magnetic Pole, nothing has been done to interfere in the least with his having the entire merit of determining its position. The observations made by the recent navigators in this quarter can only be looked upon as affording a very rough approximation as to its probable locality: if the spot cannot be approached, a far more extensive series of observations than has hitherto been made, at stations widely separated, must be obtained, before its position can be determined in a satisfactory manner. But I cherish the hope that Ross will be able to reach it, and thus

gain another flag to his armorial bearings. He will likewise establish the insularity or otherwise of the land seen by Balleny, D'Urville, and the American exploring squadron.

I have no doubt that Ross has given you a full description of the "Rossbank" magnetic observatory—any account of it from me would, therefore, be superfluous. I know that he considered it complete in its arrangements, and that he left us perfectly assured of his instructions and wishes respecting the observations being faithfully carried out. On Kay and his two companions he can safely rely; and whenever further assistance is needed—such as on term-days or in case of sickness—I shall have great pleasure in giving my own personal help, and in procuring that of others. We are, at this time, about to prepare some assistants for the term-day on the 27th of this month; so that, following the course hitherto held by Ross, the three magnetometers may be simultaneously observed at every two minutes and a half. I visit the observatory daily once, and generally twice, and shall continue to do so, that I may give the observers encouragement, and, at the same time, enjoy, myself, a gratification which these pursuits never fail to afford to me. I am delighted with their entire equipment, and have only to regret, with many others, their want of an electrometer on which reliance could be placed; but this instrument, Ross tells me, is now under the consideration of the Committee of the Royal Society. I could have wished also that the instructions had directed attention to lunar influences, which you may remember have long been a favourite idea of mine, and which I am happy to perceive are broadly stated to have an effect on the needle in the letter from M. Kreil to M. Kupffer, communicated by yourself to the *Phil. Mag.* of April 1840.

The depth of soundings obtained by Ross must have astonished the *seavans* as well as seamen. We are anxious to know what deductions are drawn by you, and those who will carefully study the interesting points connected with these observations: the increase of the temperature at great depths in the vicinity of volcanic islands seems to be proved by them.

FOREIGN CORRESPONDENCE.

The Arts at Munich.

Munich.
SINCE you last heard from me, I have been running riot among the multifarious storehouses of Art, ancient and modern, with which the capital of Bavaria abounds. Of the former, you have yourself seen and heard enough, so that I shall decline meddling with them; but about the latter we will have a word or two. I confess, for my part, to being one of those weak mortals, whose sense, or "nonsense," according to the author of *Childe Harold*, "is sometimes imposed upon by those two most superficial of arts, painting and sculpture;" and as, I take it, you will plead equally guilty to the charge, it shall form the staple of my present correspondence. In this hasty sketch, I shall avoid any discussion on the progress of German art: how Painting has ceased to be what it was in the last century, a mere soulless mechanism of strokes and colours, a parody on Nature and Truth: how a Winckelman or a Herder with their pen, a Carstens, a Kock, or a Reinhardt with their brush, have turned the muddy tide into a purer and more classical channel, and have convinced themselves and the world that the iconology of a *Ripa* was not always to be the indispensable canon of the young limner, nor the absurd allegory which had debased Painting into a dull and meaningless hieroglyphic, always to usurp the place of Nature and the Beautiful. Our business shall be exclusively with Munich. We are told by the old chronicles, that Gustavus Adolphus, on his triumphant entry here in 1632, compared the city to "a golden saddle on a lean-backed nag," alluding to the natural barrenness of the country, in the midst of which this green oasis of art was even then beginning to put forth its blossoms; yet, methinks, the "Great Lion of the North," as Dalgetty phrases him, would be apt to break out into a very audible roar of wonder, could he see Munich now. Every day affords some new testimony to the munificence of the monarch and the skill of the architect, the painter, and the sculptor: churches and palaces, statues and

painting, shoot up mushroom-like; and as we contemplate the happy manner in which one art is thus made auxiliary to the other, we are involuntarily reminded of the story of Michael Angelo's signet with three intertwined rings engraved on it, by which he wished to denote the sisterly affinity subsisting between architecture, sculpture, and painting. But it is not alone in works of art that "Kunst," as the Germans call it, manifests its activity in Munich: the very atmosphere breathes of it. In sauntering about the place, the stranger can almost transport himself in imagination back to the sixteenth century, and the olden days of painting. Should his eye fall on a grotesque individual, with round black velvet cap, dark loose garment girt in by a belt at the waist, his long hair streaming over his shoulders, or half shading his sallow countenance, let him be sure that this is one of the tribe; or if he meets one hurrying along with high peaked hat, open throat, and cast back collar, with beard primly pointed, like some in Rubens's portraits, there can be no mistake—it is a brother of the easel, or may be chisel, making for the atelier of his master, or lecture-room of the Academy. But we will hasten to the director of it, Peter Cornelius, who, as the founder of the school of Düsseldorf, as the Corypheus of the highest hand of painters, and as the creator of historical works surpassed by none of the modern, and coming very near the ancient masters, claims our first attention. Cornelius, though agreeing, perhaps, in some measure, with Goethe, that "art is based on a kind of religious feeling—a deep immovable earnestness which prompts it to unite itself so willingly with religion," has never gone the lengths of Schadow, Overbeck, and others; on the contrary, he has ever claimed a freedom in this respect, to which I mainly ascribe the influence he has gained over art on this side of the Rhine. As to his style, there was a time when he seemed to learn more to the serene and simple style of the old Germans, but he now appears to have taken up a middle position; and while he blends the German staidness with the grandeur and correctness of the Italians, he may be said to preserve a certain originality akin to neither.

But I have spoken of him as an Historical Painter. Now, you must not run away with the idea that the term Historical Picture is identical in England and Germany; that it merely means the simple representation of an historical occurrence; as for instance, the Death of Chatham, in our Gallery. The German artists would borrow a French term for such paintings, and class them under "genre" painting. The genuine "*historien malar*," according to them, goes much further. The actual occurrence represented is, in his eyes, of secondary consideration, the figures are merely a means or vehicle whereby some great general idea is to be conveyed,—something spiritual, the corporeal being, as it were, altogether lost sight of. In illustration of this, I would adduce the 'Last Judgment,' which Cornelius has just finished. Herein is contained "the idea" of belief in God, as judge of the world. But I am afraid I shall be mystifying both of us, if I attempt to explain German notions. The gigantic work in question, perhaps the largest single fresco in existence, covers the high altar wall in the new Ludwigs Kirche, built after the design of Girtner, in the old Italian style of the Middle Ages. The cartoons were made by Cornelius in the years 1834-5; and after happily recovering from a dangerous illness, he commenced painting in the summer of 1836. Of course, there has been no lack of criticism on this his last production; and the more so, as the subject has been chosen by so many celebrated masters. He who has seen Michael Angelo's picture in the Sistine, where, like Dante in his Inferno, he has so skillfully blended sacred and profane mythology, or Fiesoli's, so celebrated for the extreme beauty of the heavens, or old Van Eyck's, at Danzig—all master-pieces—might well be inclined to view with a jealous eye any new attempt on the same subject.

As was to be expected, much has been handled after the approved old fashion: God the Father above, the Son below him, with angels hovering right and left. Still, in spite of the apparent impossibility, some of the details are treated with originality and taste. One group particularly struck me: a female figure, in the lower part of the picture, is on the point

of being seized by one of the fiends, but her humble and repentant countenance turned upwards testifies that, ere too late, her heart had been changed, and the good angel at the same moment holds out to her the hand of protection and salvation. Not far from this scene one recognizes King Louis himself, his countenance beaming with pious ecstasy. The struggles of the fiends and condemned are very spirited, and free from the unnatural contortions which Rubens has indulged in; while the female saints are not such ponderous hillocks of red and white roses as those in the well-known picture of that master. I am not clear, however, whether the novel idea of Lucifer coolly sitting in grisly majesty in the very presence of God and the Redeemer, is not at variance with good taste and received notions. The picture, on the whole, is worthy of so great a master, but, to my mind, the paintings on the roof and side altars of the transept, representing "God as the creator and upholder of the world," more successfully demonstrate his consummate talents. We will now adjourn to the corridor of the superb picture gallery of Munich, called the Pinacothek. Here we meet the master again, but on other ground, viz. the history of painting during the Middle Ages, which has been represented in a series of frescoes. The original design emanated from the king. The cartoons are entirely by Cornelius, while Prof. Zimmermann and his scholars transferred them to the walls. This hall of wonder is divided into twenty-five *loggie*, which come in chronological order, the eastern one beginning with the German, and the western with the Italian masters. As we view the whole, we are left in doubt whether most to admire the boundless fertility of invention in the symbolical part, or the great judgment Cornelius has shown in selecting those particular points and occurrences which would best serve to illustrate his subject. The historical representations which cover the cupolas, the emblematical painting on the lunettes, as well as the endless variety of arabesques that relieved them, the multifarious fruits, the lotus and acanthus leaves, the birds of Ind, with a thousand and one other vagaries, which the pencil has run into on the niches and supporting pilasters, form a scene of fairy land to be imagined.

In order that you may form an idea of the method of treating the subject, I will touch on a few of the principal paintings. Beginning at the eastern or German end, we see the defeat of the Moors by Charles Martel at Tours, in 732, which may be said to have been the primary impulse to the development of art in Germany. In the corresponding *lunette*, this is further emblemized by a child, which is being taught to walk by its mother. Next is the solemn entry of the reliques of the Three Kings into Cologne, for which, as the legend goes, was built the cathedral of Cologne, and the earliest school of painting in Germany formed there, for the purpose of adorning that noble edifice. Here we see in the *lunette* the child already able to run, typical of the rapid strides which infant art was beginning to make. Further on, Hubert Van Eyck instructs his brother John and sister Margaret in painting, and shows his pictures to Philip the Good of Burgundy. In the sixth cupola are passages from the life of Hans Hemling, who saw and painted the wonders of the revelation of St. John in the Hospital at Bruges, where, when a poor and wounded soldier, he had been housed and fed. In another, we see Lucas von Leyden working at a cartoon, which he has caused to be extended over his sick bed, in order that his labours might not be interrupted. Further on, Hans Holbein, on the point of embarking for England, receives a letter of recommendation to "Master Thomas Morus," of London, from old Erasmus. Again he sketches his Dance of Death. Next appears Albrecht Dürer, of Nuremberg, the scholar of Wohlgemuth, painting on a ladder, while the Emperor Maximilian, according to an authenticated story, holds it below. Albrecht next figures at a jollification, which the good burghers of Antwerp had provided in his honour. Arrived at the year 1600, we see Claude Lorrain (who passed, by the bye, two years of his life near Munich) gazing on a lovely sunset, while Zephyrus fans him, and Cupid with Psyche play soft music on the lyre and double flute. Contemporary with him, in another compartment, is Rembrandt. Before him stands "Phantassus," with the dazzling light of a dark lantern; while in the background is seen the "Northern night,"

in which allegory we are reminded of the startling contrast of light and shadow indulged in by that artist. Passing over Nicholas Poussin, and Eustache le Sueur, who is painting in a Carthusian convent at Paris, we come to Rubens. At his feet reposes Amor, behind him sleeps a Bacchante, while Abundance scatters from above her copious gifts upon him. In one compartment he presents his designs for the paintings in the Luxemburg to Marie de Medicis, while in another he appears as ambassador and painter at the court of England. This is the last cupola devoted to German and French art: we will now take a glimpse of those beginning at the Italian or western end, and skim hastily over a few leaves out of the lives of those illustrious artists.

We find in Italy, as in Germany, Architecture represented as the immediate cause for the dawning forth of painting. Giovanni Pisano is seen receiving the commission to erect the Campo Santo at Pisa, which was hereafter to be embellished with paintings of the greatest masters. Next we are directed to occurrences in the life of Cimabue, the founder of the Florentine school. In his boyhood we witness the visit he pays the Byzantine masters, as they are at work in a church at Florence, and afterwards his apprenticeship to them. Subsequently the story of his grand altar-piece being carried in solemn state to the Church of S. Maria Novella is beautifully represented in a *lunette*. The gradual disappearance of that coarseness which disfigured art in the dark ages, and the advent of the new epoch, is shadowed forth in the disappearing night and awakening aurora. Skipping over 150 years, let us begin again about the year 1420. Here we find painting rapidly progressing in the person of Fra Fiesole, surnamed "the Pious," who was originally a Dominican monk. First, he is shown painting the cells of his brethren; afterwards a chapel in the Vatican, while Martin V. stands by and gives him his Papal benediction. In the seventh *loggia*, Pietro Vannucci, or Perugino, the name under which the master of Raphael is better known, is surrounded by allegorical figures of Piety, Chastity, Truth, and Contemplation, the ruling attributes of his pencil. In a neighbouring one, Minerva and the Graces endow the infant Leonardo da Vinci with wisdom and sweetness; and ultimately he is seen expiring (as a curious tradition affirms) in the arms of Francis the First of France. In a *lunette* we discover Correggio in a dream, wherein the genii of Lyric Enthusiasm, and Sport—the last peeping from behind a huge comic mask—severally appear to him. The eleventh division of the arcade introduces us to the Venetian school: we see Bellini painting the Sultan at Constantinople, and Charles V., filled with reverence for the genius of Titian, in the act of picking up the brush which that painter has let fall while painting the Emperor's portrait—not a little to the astonishment, I may add, of his gaping courtiers. The scene changes, and you see Michael Angelo at work in the Sistine. Pope Julian ascends the scaffolding to witness the progress of the painter's labours. There, again, he appears in his capacity of sculptor, engaged at night on his great statue of Moses, by the light of a lamp fixed on his head. The thirteenth, or middle *loggia*, is appropriated solely to the divine Raphael, as the person in whom the art attained its zenith. In the centre kneels the artist before a Madonna, guarded by his patron saint, the angel Raphael; below he is seen as a boy in the workshop of his father, which he then leaves, and is received into the school of Perugino; while further on in life, he paints the *loggie* of the Vatican. The last scene of this eventful history closes, in the *lunette*, with the early death of the god-like painter. Pope Leo and Cardinal Bembo approach with deep emotion his sick bed, over which is suspended his last picture, the celebrated 'Transfiguration,' while the Fornarina, unable to restrain the violence of her grief, throws herself passionately on the corpse. The painting has been executed, on the whole, in a manner well worthy of the designs. In the peculiar finish of some we recognise the practised hand of Professor Zimmermann himself. I lament that this imperfect sketch can scarcely give you an adequate idea of a work, which for extent, beauty, and grandeur, yields the palm to the far-famed Vatican alone.

By the kindness of a friend I was introduced to Cornelius himself. On our arrival at his house, we

found that he was not yet returned from the Academy, and were politely welcomed by his wife, a Roman lady. By the light of a quaintly-constructed Roman lamp I was enabled to recognize the cartoon to one of Cornelius's frescoes in the Glyptothek. The subject was the 'Awakening of Aurora,' a sketch full of grace and loveliness. Meantime the "cynosure of neighbouring (and foreign) eyes" made his appearance; a simple, affable little man, with straight black hair, and small but expressive eyes, and totally free from any Royal-Academy stiffness or oracular monosyllabicism. In the conversation that followed, I naturally fell on the subject of his leaving Munich for Berlin, which is now fixed to take place in a few weeks time. He has refused the Directorship of the Academy there, which was offered him, not wishing to accept any situation which would have the effect of constantly confining him to Berlin. Some time ago a report was rife that he would adorn our new houses of legislature with frescoes, but this is groundless, or at least premature, nothing definite having been arranged or proposed. But why are we so tardy in securing his services? Is it jealousy in our native artists? Let them come hither, and say whether they could measure their strength with Cornelius in such a task. Or is it because we think him a little out of date? No such thing; his age is but fifty-four, and his powers that of a much younger man. Look at what he has just completed: there is no falling off there; as much vigour of conception as ever, with more of maturity. Why, the King of Prussia has moved heaven and earth to secure him, and I could mention other monarchs who were quite as anxious to have him. As far as himself is concerned, I know he would hail the task with enthusiasm: "To paint the great deeds of so great a nation, was indeed a work worthy of the artist's ambition," said he to me. Were he to come over, it might be the means of naturalizing in England that at present utterly neglected branch of painting—fresco. But enough: time will show whether your mere tailors and friars of art, the fashionable portrait-painters, are for ever to be the best paid and encouraged in England; whether John Bull, true to his ruling passion, will always content himself with the substantial, or whether the nobler walks of religious and historical painting may not, after the praiseworthy project of Shee, be cultivated by our artists. Why, too, such an excessive fright of being Papistical, if we adorn the inside of our Protestant churches with Scripture history? Does this small more of Papacy than tricking out the exterior in all the ornaments of the sister art? Look at Protestant Denmark: I hear that Thorwaldsen has just completed his grand frieze for the "Church of our Lady" at Copenhagen, representing Christ going to Golgotha; a work of thirty-six ells long, and containing no less than sixty figures.

But we will leave this question, and talk of Wilhelm Kaulbach, the pupil of Cornelius, and a painter of no ordinary acquirements. He possesses, if possible, more imagination than his master. In drawing he stands pre-eminent. His colouring has been censured as deficient in power, particularly his encaustic illustrations to Goethe's 'Faust' and Klopstock's poems, in the Queen's apartments of the Palace. But this is rather to be attributed to the as yet comparative insulation of that particular branch of painting at Munich, than to any radical want of skill in colouring on his part. Of this the studies in oil which he has brought from Italy are abundant proof. His compositions, however, are open to criticism. "He knows not well what he would be at," said a veteran of the palette to me; "in the pride of his youthful genius he loves to give loose to uncertain vagaries, and despises any sober, settled field of operation." A change, for instance, has lately come over the spirit of his dream. From describing the gentler passions, he now begins to strain after unnatural effect,—after something terrible, unearthly,—a revelling in the dark and dreadful, which, without exhibiting the glaring itch for exaggeration of the newest French school, bears no distant analogy to it, and creates in the mind of the beholder more of wonder than pleasure, more of horror than either. Witness his 'Mad-house,' a picture evincing deep psychological study, from which, however, we gladly turn our eyes. His 'Battle of the Huns,' again, is another exemplification of this penchant. This picture, which is only monochromatic, or a dark grey

on a light grey ground, graces the gallery of Count Raczynski, of Berlin; but the cartoon remains in the artist's atelier. The subject is an ancient Italian legend, which relates that the Huns having advanced to the very gates of Rome, fought with the Romans for three whole days in succession. Such fierce animosity filled the souls of the combatants, that the "ghosts of those who in battle were slain" rose from the dead on the evening of the third day, and renewed the strife in mid air. And well has the artist conjured up before our imagination the unearthly struggle; we see "fierce, fiery warriors fight among the clouds"; we hear "the noise of battle hurtle in the air" with a thrilling distinctness. On one side is the old Roman chief, supported on either side by a youthful German, alluding to the hired help of German soldiery, to which Rome, as she nodded to her fall, had recourse. Opposed to him stands the impetuous Attila, borne up, on a shield, by his faithful Huns, and brandishes his iron scourge in defiance. Below and around are Huns and Romans, some already aroused from the sleep of death, and mounting upwards, others in sleepy half-consciousness grasping mechanically at their weapons. This wonderful picture has gained Kaulbach not a German only, but an European reputation. The artist himself was busy at work when I entered. His countenance is a peculiarly interesting one, rendered more so, perhaps, by a hectic tint which illuminates his pale cheeks, and whispers of the inward fire which will, I am afraid, prematurely consume him. He greeted me with unaffected politeness, and explained the subject of his labours to be the cartoon for his 'Fall of Jerusalem,' on which he has long been engaged. The moment chosen for this very striking composition, is when Titus and his lieutenants enter over the breach into the conquered city. The four prophets, who had long foretold this great and terrible day, appear above as it were in judgment on this stiff-necked people. From the heavens sweep down angels to witness the doom accomplished. And fearfully is it wrought out. The high priest, standing before the altar in the middle of the picture, stabs himself and family, while the priests and Levites crouch in desperation at his feet. To his left are portrayed all those fearful horrors of the famine which Josephus has so vividly narrated. We see the noble lady, mentioned by that author, severing the body of her child for food; and to the extreme left, is the legend of the Wandering Jew. A flying figure, Jew in every lineament, rushes forth from the city pursued by his evil geni, and wanders everlastingly, from that day to this the representative of his vagrant race.

As a proof of the versatility of Kaulbach's genius, I would mention the contents of a portfolio of drawings I saw in his atelier, full of fun and humour. They are illustrations to Goethe's 'Reinecke Fuchs,' and are destined for the illustrated edition of that poet, now publishing in numbers by Cotta, of Stuttgart. I was agreeably surprised to meet a young fellow-countryman pursuing his studies under the auspices of so good a master. He is not the only Englishman here; there is another with Cornelius for a similar purpose, and two more at the Academy. A very handsome young Hungarian Baron, who is also studying under Kaulbach, as an amateur, was sitting for a study to one of the other pupils. But enough of Art and Artists for one letter.

OUR WEEKLY GOSSIP.

WERE all the real and nominal *Rubenses* in London tacked together, they would suffice to make a surcoat for St. Paul's, yet leave canvas enough for a cape to each of the Parish Churches. We are quite aware that Sir Peter painted with a forty-hand power, besides the hands of many assistants; from the number and facile appearance of his works, one would imagine he must have wrought whitewasher-style, or with a camel-hair *besom* instead of pencil, if not, by a still more summary process, mopped off his immense pictures, "*di gran meccia*," as fast as a modern artist touches off his cabinet pieces. *Pietro fa presto* was, in rapid execution, the Luca Giordano of the North, and indeed beyond him, because a much better artist. But we do not believe him to have painted those bales upon bales of canvas exhibited as his, to which he could never have had time to give the slightest wash of colour unless he had dyed them at

once. Every tarpaulin daub as large as the fender of the Bed of Ware, and as flaunting as the *Rango Dragon*, passes for an undoubted specimen of this master; particularly if it has a "fair hot wench in flame-coloured taffeta" at one end, and a red-faced mendicant at the other, then it is sure to be a 'Respose in Egypt,' or a 'Holy Family,' by the great Fleming. Now and then, albeit seldom, a candidate for the honours of Rubens-ship does come before us with better claims. At Mr. Atherstone's *Italian and Flemish Gallery*, Pall Mall, there are two pictures which make this pretension, and not upon contemptible grounds. The 'Adoration of the Kings' we should venture to pronounce a genuine Rubens, understanding this phrase in its usual comprehensive acceptance; viz. that he designed all, and painted the principal part of it. Though to be classed among his inferior large productions, its rich, deep splendour gives evidence of his golden hand; in general effect betrays the wealthiest-minded imagination that ever cultivated decorative painting. Another work, 'The Evils of War,' has called forth much more praise and discussion. In the owner's prospectus it is assumed to be a duplicate of its famous namesake at Florence, or, rather, the unfinished original of which that is a finished repetition. Besides many suppositions to account for its unfinished state, the prospectus might, we think, have adduced one other likelier than all—perhaps the artist was dissatisfied with his "original" attempt, and threw it aside to begin a repetition of it without its imperfections. We rather adopt this hypothesis, that in none of the heads do we recognize the fine, ethereal pencilling of Rubens, but the coarse, splashing imitation of his School.—Some disciple may have obtained the rejected work when fresh, and finished it. Let Venus, for example, be compared with the Maiden next Mary Magdalen, in the 'Adoration' opposite, and other reality of aspect will be found to distinguish the daughter of earth far above the goddess of Beauty. True, it is Bacchanal ethereality which Rubens depicts, but the bacchanals were yet inspired by a demi-god; and though Rubens was almost always somewhat coarse in conception, he was never so in execution. Great part of this picture we have no doubt he actually painted, if not the principal part; and it has therefore considerable value. We may look upon it as a counterpart to Rubens's 'Peace expelling War,' at the National Gallery.

On the first day's sale of Van Mulder's collection this week, at Phillips's, a maudlin thing by Greuze, called 'Innocence,' which sentimental amateurs describe as a "lovely specimen of this exquisite artist," was sold for 200 guineas. None of the other "gems" brought prices worth naming.

The new Bird Gallery in the British Museum was opened to the public in the course of last week, and was much admired by Her Majesty, who visited it a few days after it was completed. The Shells are being arranged in the table cases, and we are glad to see there is good accommodation for visitors in the way of seats.

From Eutin, the native town of Weber, it is mentioned that the Oldenburg government has ordered a bronze statue of the composer to be erected in that place:—and has further determined that his works shall be engraved in copper at the expense of the State, and the plates preserved in the ducal library. A few impressions only are to be taken off, and sent as presents to the various sovereigns of Europe. It is also mentioned in letters from Dresden, that the artists of the King's Chapel, of which Weber was for a long time conductor, wishing to take part in the honours about to be paid to the great composer's memory, have entered into a subscription for the purpose of removing his body from London, to a mausoleum which they propose erecting for it in the public cemetery of that city. The subscription is to be aided by a concert to be given in the Church of Notre Dame, in which a body of four hundred and fifty musicians, professors and dilettanti, will perform several of Weber's compositions, and Handel's last great work, of which the score is yet unpublished, the Oratorio of *Theodora*. It was written in 1751, just before he was attacked with that malady of the eyes, from which he never recovered.

A letter from St. Petersburg supplies another proof, worthy of being added to the many pleasant

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SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.

March 20.—Professor Wilson in the chair.

The honorary Secretary read a memoir of the late Dr. Lord, whose early death in the late Afghan struggle has been equally lamented by his friends, and regretted by the service to which he belonged, and where his talents were so beneficially exerted. The writer of the memoir, Dr. Taylor, a member of the Society, who was an early and intimate friend of Dr. Lord, states that that gentleman, during his journeys in Central Asia, had made a regular series of valuable observations, which it was his intention to send to the Royal Asiatic Society for publication at the close of the war: and it is hoped that they may yet be recovered. The particulars of Dr. Lord's early life, and his connexion with the *Athenæum*, were given in our hasty tribute to his memory (No. 689). In the latter part of the year 1836, Dr. Lord sailed for India as assistant surgeon in the service of the East India Company, and arrived at Bombay in June 1837. He was soon after appointed to the native cavalry in Guzerat; and, when there, was selected to proceed to a district beyond the British frontier, where the plague was raging, in order to report on the disease. He had actually departed on his mission when he was recalled, in order to go to Cabul, as surgeon to the embassy, which was about to set out under Sir Alexander Burnes. At Cabul he won the friendship of Dost Mahomed Khan, and other Afghan chiefs; and his fame reached the ears of the too well known Murad Beg, the dreaded Emir of Kunduz, who sent a mission to request his attendance on his brother, then threatened with blindness. Such an opportunity of gaining information respecting the political condition of the Uzbeks was not neglected; and Dr. Lord, about the end of November 1837, penetrated into Tartary through the mountains of Hindu Kush. He found the case of Murad Beg's brother hopeless; and soon after prepared to return, but not before he had found time to make a number of valuable observations, which he embodied in a report to the government. The report met with the highest approbation; and the writer was in consequence named Political Assistant to the envoy sent to the king of Cabul; and was intrusted to raise all the well affected subjects of Shah Shujah, near Peshawar. He was there, as he says in a letter to his mother, "busied in casting cannon, forging muskets, raising troops, horse and foot, talking, persuading, threatening, bullying, and bribing." In the three days fighting at the Khaibar Pass, Dr. Lord acted as aide-de-camp to Colonel Wade, and received the public thanks of the Governor-General for his conduct on the occasion. Soon after this Dr. Lord was sent to Bamian to superintend the negotiations with the states of Turkestan; his energy and prudence were crowned with success; and the result of the mission was, that he got in the whole family of the ex-chief of Cabul, and conciliated all the Uzbek states as far as the Oxus. The personal acquaintance of Dr. Lord with Dost Mahomed Khan led to his accompanying the military division which was sent to intercept that chief, as it was probable that his surrender might be facilitated through his agency; but it was, unhappily, the circumstance which led to his own death, which, with that of nearly all the officers of the troop, ensued upon the disgraceful flight of our cavalry. The subject has been already too often before the public to need repetition. Dr. Lord was spurring across the field to join a party which seemed to evince a better spirit, when he fell, pierced by more than a dozen balls. His death was instantaneous. The reading of the memoir was followed by an extract of a letter from Sir Alexander Burnes, declaring the regret of the Indian government at the loss of so zealous and able a servant; and expressing his own sorrow at the deprivation of so dear a friend.

Small samples of sugar and rum, the produce of Ceylon, forwarded by Mr. J. Capper, of that island, were shown to the members. The rum was the first produced in Ceylon; and the sugar was of a superior quality to any previously made there.

April 3.—Prof. Wilson in the chair.

When the routine business was ended, Sir George Staunton stated, that he had the pleasure of announcing a most valuable and important donation to

the library, being the large collection of Chinese works made by the celebrated Chinese scholar, Mr. Thomas Manning, which was now munificently presented by the representatives of that gentleman. He said, that he had had the pleasure of knowing Mr. Manning above thirty years, and could bear testimony both to the kindness of his heart and the extent of his knowledge. When together, in the suite of Lord Amherst's embassy to Peking, he had himself experienced great help from Mr. Manning's profound acquaintance with the Chinese language, and had frequently been witness to the delight with which the learned Chinese heard him quote Confucius and other ancient sages in argument with them. He was sorry to say, that the fastidious delicacy of this gentleman had prevented him from leaving behind him much of that store of learning which he had acquired—in his constant endeavour to do something better, he left much undone; but the valuable selection of books he had made (and no one knew better how to make a selection) would now become the property of the Society. Before proceeding further, he said he had brought with him a short and modest memoir of the life of Mr. Manning, written by his brother, who, from delicacy, had said much less than any other person would have done; and this he begged leave to read. "Mr. P. Manning was born at Brome, in Norfolk, and educated by his father, who was rector of the parish. At the age of eighteen, he entered the University of Cambridge, where he made great proficiency in mathematics, but was prevented from taking a degree by religious scruples concerning subscription to the articles of the church. He had long cherished an ardent desire to proceed to China, with a view of studying the language and character of that people. With this object he left the university at the peace of Amiens, and proceeded to Paris, in order to consult the Chinese literary works in that capital. On the renewal of the war, he was made prisoner, but was fortunate enough to obtain his liberation, through the aid of several influential friends. On his return to England, he made preparations for a voyage to Canton, where he resided for some years, under the patronage of the East India Company, studying the language, and endeavouring to find means to penetrate into the interior. After repeated failures, he resolved to try in another quarter. He returned to Calcutta, went from thence to Thibet, and reached as far as Lhasa, where he had several interviews with the Grand Lama; but, finding himself no nearer to the interior of China than before, he returned to his former residence at Canton, and was appointed by Lord Amherst one of the interpreters to the embassy. He thus attained, for a short time, the accomplishment of his wishes, though to an extent much below his desires. Soon after, he returned to England, and, on his way, was introduced to Napoleon, then a prisoner at St. Helena, where he had an opportunity of thanking him for his own liberation so many years before. After this time, with the exception of a short continental excursion, he passed his life in studious retirement, and died, on the 3rd of May last, at Bath, to which city he had been recommended, for the benefit of the mineral waters." After reading this short memoir, Sir George Staunton proposed, that the valuable donation now made should be kept apart from the rest of the Chinese library of the Society, and called the "Manning collection," which was unanimously agreed to.

A paper by Dr. Stevenson, 'On the Modern Deities worshipped by the Hindus in the Dekkan,' was then read.—The Doctor remarked, that besides the pure Brahmanism of the orthodox Hindus, the Buddhism of the Jains, and the anti-Brahminical, or demon worship of the lower orders of the Maharratta country, there was another superstition based on Brahmanism, which was comparatively modern; and it consisted of the worship of remarkable persons, who had arisen at various times. The first of these is Kandoba, whose Sanscrit name is Mallari, ordinarily corrupted into Malhar. The legend of this god says, that at the town of Jejuri, about thirty miles east from Poonah, the Brahmans were much disturbed in their devotions by a daitya (or demon) named Malla, who beat and plundered them, trod down their gardens, and killed their cows. This Malla, Dr. Stevenson surmises, may have been of the tribe of Bhils, who derive their origin from Toman

ones which we have had recently to record, of the spread of liberal thought and toleration in countries which have been long regarded as the strongholds of despotism, and foes to intellectual freedom. A decree of the Minister of Public Instruction establishes seminaries, to be maintained at the expense of the State, for teaching the Jewish Theology at all places in the empire where there is a Hebrew population—leaving their organization to a Committee, presided over by the grand Rabbi of Riga.

On Thursday, in last week, Mdlle. Mars took her final leave of the public, in her great part in Molière's play of the *Tartuffe*. At the close of the performances the curtain rose, and presented Mdlle. Mars to the audience, for the last time, surrounded by the colleagues from whom she was finally separating herself—the men clad in black and the actresses in white robes. Her farewell was made in silence; and the enthusiasm and excitability of the play-going population of Paris seem for this once to have been softened into sadness, and subdued into dignity by this parting from one who has been the especial favourite of most, "even from their youth upward."

M. Anber has received instructions from the King of the French, to assemble a body of four hundred musicians, for the execution of a *concert monstre*, in the great gallery of the Louvre, on the first of next month, the day of the baptism of the Comte de Paris. Four thousand persons are to be invited to this *fete*—which will take place amid the pictures forming the present exhibition of the works of modern painters.

From Paris we learn, that M. Stanislas Julien, of the Institute, is engaged in printing, with a French translation and commentary, the work of Lav-Tseu, a Chinese philosopher, who flourished in the sixth century before Christ; and that the following works are announced: 'Du Gouvernement Représentatif en France et en Angleterre,' by M. de Carné; 'De la Pologne et des Cabinets du Nord,' by M. Félix Colson; 'Essai sur les Eaux Publiques, et sur leur application au besoin des grandes villes,' by M. Gabriel Grimaud de Caux; 'Histoire abrégée de la Marine Militaire de tous les Peuples, depuis l'antiquité jusqu'à nos jours,' by M. Eugène Sue; 'Les Forçats considérés sous le Rapport Physiologique, Moral et Intellectuel,' by M. Lauvergne; 'Essai sur l'Histoire du Droit Privé des Romains,' by M. A. Guérard; 'Du Pape,' by the Count Joseph De Maistre; and that the second volume of Baron Guizot's great work, 'La Philosophie Catholique de l'Histoire,' is just published.

BRITISH INSTITUTION, PAUL MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE DIORAMA, REGENT'S PARK.

JUST OPENED, with a New Exhibition, representing the interior of the CATHEDRAL OF AUCH, in the South of France, and the SHRINE OF THE NATIVITY, at Bethlehem, taken from a sketch made on the spot by D. Roberts, R.A., in 1838, with various effects of light and shade. Both Pictures are painted by M. Renoux. Open from Ten till Five.

Under the Patronage of HER MAJESTY and PRINCE ALBERT.—THE ROYAL GALLERY OF PRACTICAL SCIENCE, ADELPHI-STREET, WEST STRAND.—Splendid Exhibition to commence on Monday—an effective Military Band will perform three times a week, between the Hours of Two and Three—the Steam Gun, Reflecting Biscanope, Chinese Fire-works, Hydro-oxygen Microscope with additional Objects, Electrotypes in action, Fire Cloud, Pyrometer, Cosmorama, Combustion of Steel, brilliant Electrical Experiments, Magical Mirrors, Working Models of Steam Engines—Mr. C. Payne's Patent Process for expeditiously Salting Meat, and numerous other Novelties. Admission, 1s. Children half price. Open from half-past Ten till half-past Five daily.

THE ROYAL POLYTECHNIC INSTITUTION, REGENT-STREET.—For the Easter Holidays.—New application of the Oxy-Hydrogen Microscope, by Cary: its power and light applied to eighteen beautiful Dissolving Pictures, each magnified to a surface of 300 superficial feet. Among the 1,800 Works of Art and Science which the Exhibition contains, are the Photographic PORTRAITS, the magnified and illuminated Daguerrotypes Views, the Panorama of Canton, the Tableaux Maréchaux, the Models in Motion, Diving Bell and Diver. The Electrotypes and other popular Lectures, and the Bude Light. A Band of Music, Mornings and Evenings.—Admission, 1s.

KINEORAMA.—New and interesting PICTORIAL EXHIBITION, 121, Pall Mall.—EVERY DAY, Mr. CHARLES MARSHALL'S (of the Theatre Royal Covent Garden and Drury Lane) KINEORAMA, being a combination of the Panorama and the Diorama effects; painted on a surface of upwards of 10,000 square feet; delineations of the most interesting portions of Turkey, Syria, and Egypt, from Constantinople to Grand Cairo. Admission, 1s.; Reserved Seats, 1s. 6d. Open daily from Eleven in the Morning until Ten in the Evening.

Mall, of whom there is an interesting account, by Sir John Malcolm, in the first volume of the Society's Transactions. The Brahmans call upon Siva, the army of the daitya is destroyed by Kandoba, and Malla, before his death, is converted to the worship of Mahadeva, and absorbed into the deity. Kandoba's principal temple formerly stood on the top of a hill near Jejuri; but it was rebuilt, nearer its base, by the famous Maharratta chief Holkar, who was said to be of the family of the god, and is adorned with an image of Kandoba and of his wife Mhalsa. It is curious enough, that Holkar, at the same time, built another temple very near, in which he put his own image and that of his wife, who both now receive divine homage from numerous worshippers. The revenues of the temples of Kandoba amount to about 30,000 rupees per annum; and a sisterhood of 100 *Murali* are maintained for the public service of the temple—an insult to public morals so notorious, that even a Brahman has refused to lodge a night within the town, from a fear of the disgrace which would attach to him by the vicinity of so disgraceful an establishment. Moraba is another of these modern deities, in whose family the god Ganapati promised to become incarnate for seven generations. An account of Moraba has been given in the seventh volume of the Asiatic Researches; but since the publication of that volume, the seven generations of Moraba are gone by, and the family is extinct; but the delusion remains, and the adopted son of the last incarnate Ganpati is still worshipped at Chincore. Another example of the credulity of the Hindûs has been exhibited within these few years, in the universal belief of an incarnation of Vishnu in the person of a boy in the Satara district, named Narâyana Powar. This boy, in the year 1830, began to acquire great notoriety in serpent catching at a village called Pimpavada, about sixteen miles north of Satara. It was soon given out that he was an incarnation of Vishnu; he was immediately visited by thousands of persons, sick, blind, and leprosy, who were said to be cured by a look; and among others, the Raja of Satara and all his court paid him a visit. Lists of persons cured by him were published, odes were written, the reign of the English was to cease in 1833, and Narâyana was then to mount on the throne of Delhi. But the poor youth unhappily died from the bite of a serpent, brought to him by a low-caste Mahar, to test his divinity. The excitement, however, did not immediately cease: it was given out, for a hundred miles round, that Vishnu had gone to inhabit some new body; and, among other instances, a poor weaver who fell asleep in a temple near Savarnadroog was thought to be the lucky mortal, and received gifts and a transient worship accordingly: but, after a few weeks, the whole died away, and nothing remains but the tomb of the boy, which is still venerated at Pimpavada. According to the words of the Rev. Mr. Nesbet, who was there some years after, "Two Brahmans and a religious devotee wait upon him continually with music, singing, and burning of incense. The boy's relations became rich by the offerings made to him during his life, and they seem determined to employ his tomb as a source of profit now that he is dead." The Doctor gave these as samples of the sort of deities worshipped in the Dekkan, of whom he says there are many more; and he concludes by expressing a hope that the eager desire manifested by the Hindû youths of the present day to acquire a knowledge of the English language and literature, will be available in directing them to a purer faith and a better worship than any they have hitherto had offered to them.

ASTRONOMICAL SOCIETY.

March 12.—G. Bishop, Esq., Treasurer, in the chair. The following communications were read:

1. 'On a Reformation of the Constellations, and a Revision of the Nomenclature of the Stars. By Dr. Olbers. Translated by Sir J. F. W. Herschel, Bart.'—From the earliest periods of history, it has been found that as soon as mankind turned their attention to astronomy, it became requisite to group the stars into different constellations, whose outlines might seem to designate various figures. Hence arose those several constellations that have been handed down to us from the Indians, Chinese, Egyptians, Persians, Arabians, Peruvians, and others; as well as those which the Greeks adopted, and which have survived

to our own times. However curious and interesting these constellations may seem, yet few of them will be found to express with any accuracy the figures which they are intended to represent. It is probable that out of the strange mixture of men, animals, and other objects, which the first astronomers invented, the imaginative Greeks made the present combination or selection. That the Greeks derived these constellations from an Asiatic people, and that they did not (as Newton supposed) invent them shortly after the Argonautic expedition, is evident from their not being able, for some time at least, to explain the constellations according to their mythology. I need only mention the Greek constellation *Ev γορσσιν* or kneeling figure, which we now call Hercules, and the *Opvix* or bird, which we now designate as the Swan; neither of which are explained in their mythology. Combined with this mythology the constellations were sung by the Greek and Roman Poets, and are now become classical. In the present advanced state of astronomy, however, we do not arrange the stars wholly according to the constellations, but according to their right ascensions: yet these constellations are a valuable assistance towards an artificial memory, and afford us an excellent method whereby we are enabled to know and distinguish the various stars in the heavens, and to remember and record their places. The ancient Greeks reckoned only forty-six constellations, or, at most, forty-seven, if we include the *Χηλαι*, or claws, of the Scorpion as a separate constellation, which had been denoted as *Libra* before the existence of the Alexandrian school; to which Hipparchus added the forty-eighth, namely, *Equuleus*. The flattery of some courtiers was exerted to create two other constellations, viz. the Hair of Berenice and Antinous, but without success; till Tycho at last gave them a permanent place in the heavens. In the fifteenth century, when navigation was extended beyond the equator, and sailors noted those stars in the southern hemisphere which were not visible to the ancients, they also found it convenient and useful to adopt the same plan of grouping the new stars into constellations. They did not, however, adapt them to the Greek mythology, but selected principally such objects as presented themselves in the newly discovered countries: whence we have, for the southern constellations, the Phoenix, the Toucan, the Little Water-snake, the Sword-fish, the Flying-fish, the Fly, the Chameleon, the Bird of Paradise, the Peacock, the Indian, and the Crane. The ancients took only those parts of the heavens, as the ground-work of the constellations, where the bright stars existed: consequently, there were many places where there were no constellations, and the stars which were scattered over such situations were called *αποθωροι* or *informes*. There was no inconvenience in this: but some of these empty spaces were very great, and exhibited here and there stars that seemed to be as much entitled to be formed into a constellation as several of the existing ones. Therefore modern astronomers, as Bartschius relates (and, perhaps, he himself, partly) invented and formed the new constellations called the Camelopard, the Unicorn, the Fly, and the rivers Jordan, Euphrates, and Tigris. The heavens would now appear to be sufficiently covered, and it seems that all the advantages which the constellations could give to the memory and imagination, in learning astronomy, had been obtained. But when Hevelius, in the latter part of the seventeenth century, had finished, with incredible labour and care, his valuable catalogue of stars, he considered that those persons who were not observers themselves had no right to institute new constellations: and although with much reluctance, he retained the Camelopard, the Unicorn, and the Fly of Bartschius, yet he rejected the rivers; and instead of them, and in some other vacant spots, introduced the Hounds, the mountain Menalus, Cerberus, the Fox and Goose, the Lizard, the Shield of Sobieski, the Lynx, the Little Lion, the Little Triangle, and the Sextant, and also gave to Antinous a bow and arrow. Unnecessary as this increase of the constellations may be, the indefatigable Hevelius may be allowed to retain it, as the best means of preserving a remembrance of his great work. For, his enumeration and classification of the fixed stars, for which he had sacrificed the greatest part of his life, his strength, and his fortune, and by which he hoped to have gained immortal fame as an astro-

nomer, was soon after doomed to yield to the better and more complete British catalogue of Flamsteed, and has now become nearly useless. Astronomers now no longer use it: nor, indeed, can they use it, except in a few cases, and in some researches of little importance. Hevelius's constellations may be said to be analogous to the ancient ones; some of them may be considered as mythological: and as to the rest, they, for the most part, represent animals. Therefore it may be stated, if not in recommendation, at least in defence of them, that if they overwhelm our maps of stars they do not disfigure them. We have got on our maps only two of the constellations that were introduced in the seventeenth century, namely, Charles's Oak and the Brandenburg Sceptre; for the Heart of Charles is merely the name of a star, and no constellation. Halley had formed Charles's Oak out of the stars that belonged to Argo; and, notwithstanding the protest of Lacaille against this usurpation, this constellation still remains. Kirch was desirous of introducing the Swords, the Orb, and the Sceptre of Brandenburg. The electoral Swords were covered by the mountain Menalus; and the Orb yields its place to the Bow and Arrow which Antinous had received from Hevelius; and although the new globes very often disarmed Antinous, yet he has not yet taken the Orb in his hand. Moreover the Sceptre of Brandenburg, although it did not interfere with any other constellation, yet would not have had a place on our globes, if Bode had not been the astronomer-royal of Prussia. The Cock, which was formed from a portion of the ship Argo, has likewise disappeared: the Sceptre of Louis XIV. with which Royer wished to honour his sovereign, yielded its place to the Lizard of Hevelius; the French Lily could not push away the Fly; and so on with many others: for example, the Little Crab, the South Arrow, &c. are quite forgotten, and not even known at the present day. One would now suppose that nearly eighty constellations were quite enough for all useful purposes; but the vanity of introducing new constellations had, in the eighteenth century, exceeded all bounds, and twenty-six more were added to the number. This extravagant number of new constellations, some of which were formed of scarcely visible stars, by no means made the study of astronomy more easy; but, on the contrary, confused it, and rendered it more difficult. Moreover these new constellations are so unsuited to the others, and chosen with so little taste, that no one can look on our modern globes without disgust. The first who introduced this objectionable system was the excellent and distinguished Lacaille. Surely if it were requisite that the whole heavens should be filled with constellations, they might have been chosen according to some general principle. We might have embellished the apparatus and inventions of our chemists, if indeed they could be embellished by them: and as the ancient figures of heroes and animals must be retained, some latitude might be allowed also to astronomical instruments. But figures like the shop of the sculptor, the chemical furnace, the easel, the microscope, the air-pump, &c. have no relation to the sky, and their being mixed up with the others is heterogeneous, disagreeable, and without any taste. The same remark will apply to the Printing-press and Electrical-machine of Bode; also to Lalande's Air-balloon, although this latter constellation may seem to have some connexion with the heavens. The hermit-bird (*Solitarius*) of Le Monnier might remain if it did not interfere with *Libra*; but his Reindeer is quite absurd, on account of its smallness, it being scarcely so large as the Lizard, and much smaller than the Hare. Also Lalande's Messier, which is covered by the horns of the Reindeer, is but a very small figure in comparison with the immense human figures of the ancients that surround him, although it has robbed the greater part of its little possession from Cepheus and Cassiopeia, and has contracted the throne of the latter into a bent form; the little man is in fact quite ridiculous amongst such enormous figures. The immortal name of Frederick the Great needed not the aid of a constellation for its preservation; a constellation, in fact, carved out of Andromeda, and styled *Honores Frederici*. And if it be an honour to this great monarch to have his name enrolled amongst the stars, we must bear in mind that he enjoys this apotheosis, not only with the

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brave Sobieski, but also with Poniatowski and the insignificant Charles II. of Great Britain. The name of George III. will also be handed down to posterity without the George's Harp of Pater Hell; and the discovery of Uranus will preserve the name of Herschel as long as astronomy exists, without the necessity of placing his telescope in a narrow slip in the heavens. By the Lion and the Lynx the feline tribe had been sufficiently represented in the sky, without any necessity of introducing a Cat amongst the stars, merely because Lalande was fond of this domestic animal. I appeal to the judgment of all those who have compared any of the old celestial maps with the more modern ones, whether they do not feel a repugnance to the absurd mixing of so many heterogeneous constellations. And since by such an immoderate number of them the knowledge of the stars is rendered more difficult, and the taste vitiated, I would entreat astronomers to assist in freeing the heavens from such an useless accumulation, and to remove all the constellations that have been introduced since the time of Hevelius and Flamsteed. If it should be found desirable to take away some of Hevelius's constellations, and even to retain some of those which have been introduced in the eighteenth century, there should be no partiality shown, so as to endanger the wished-for uniformity in our maps; therefore, it might appear quite unnecessary for me to fix a precise point where the line was to be drawn. It would be advisable also that the constellations should be delineated in such a uniform manner in all maps that there should be the same stars in the same parts of the figures. It is true that we do not, after the manner of the ancients, and of Hevelius, denote different stars merely by their place, but more distinctly by letters or numbers; yet it is very useful if we could at once denote the place which a new phenomenon (for example, a comet) has taken, and also the direction of its motion, by the portions of those constellations in which it was observed. We might, in this regard, take the figures in Flamsteed's great atlas as our types; and with the more propriety, since Flamsteed has constructed them according to the ancient figures and the descriptions given by Ptolemy; with this exception, that some of his figures are ugly and badly drawn. This is a point, however, that might easily be remedied, by following the beautiful and pleasing forms of Senex, Vaugondy, Pater Chrysologue, and others. But when once the proposed forms have been adopted, there should be no further uncertainty or deviation.

2. Continuation of the Investigation for the Correction of the Elements of the Orbit of Venus. By Mr. Glaisher.—In this paper the author has combined the equations formed for the correction of the elements from the Greenwhich observations for the year 1839, with those given in his preceding paper. Venus was near her inferior conjunction in the autumn of the year 1839, and the observed errors were consequently very well suited for the correction of the elements. The results deduced now depend on eighty-two equations, which, the author remarks, are formed from the combination of as great a number of observations as have ever been applied in determining the elements of any planet. The formation of the equations is arrived at in precisely the same manner as in the preceding paper, and the resulting corrections to the elements are as follows:—

Correction of the Semi Axis Major.....	=	0.00000776
— Eccentricity.....	=	0.00002303
— Epoch of Mean Long.	=	2 ^m 13
— Aphelion.....	=	+ 225
— Inclination.....	=	3 23
— Long. of the Node ..	=	21 40

And Lindenau's elements corrected, for the epoch Jan. 1, 1836, are

Epoch of Mean Long. =	11s 2° 1' 35" 23
— Aphelion ..	= 10 9 15 3
— Node.....	= 2 15 12 3 60
— Eccentricity =	0.00004560
— Inclination =	3° 23' 34" 33

INSTITUTION OF CIVIL ENGINEERS.

Session of 1841. Papers read:—

'Remarks on the comparative advantages of long and short Connecting Rods, and long and short stroke Engines,' by J. Seaward.—The engines first placed on board the steam frigate *The Gorgon*, are constructed on the principle of 'direct action,' that is, the power is communicated directly from the

piston to the crank, without the intervention of side levers, and the other parts usually employed in the construction of marine engines; this is one leading feature. Another is, that the main shafts are placed directly over the centre of the cylinder; and as these shafts are carried by strong frames and wrought-iron columns standing upon the cylinders, the force of the engines is confined between the cylinders and the frame, and thus isolated from the sides of the vessel. Other advantages accruing from this construction are, in the author's opinion, a saving of space and weight, the absence of the vibration resulting from the action of the side levers, and a more efficient application of motive power, arising from the simplicity of the construction and diminution of friction. Two main objections have been urged against this system—first, that the shortness of the connecting rod causes a loss of effect; and second, that the shortness of the stroke is a disadvantageous application of the power of steam. The arguments in support of these objections are combated at considerable length. With reference to the alleged loss of power by the use of the short connecting rod, it is argued, that as no arrangement of long or short rods or levers could create power, so no arrangement of similar parts could be productive of loss of power. A geometrical investigation of the force actually exerted on the crank by long and short connecting rods is then given, and the result deduced is, that by adding together the whole of the force exerted by the two kinds of connecting rods respectively, during one entire rotation, they both give the same actual amount; thus proving, that no loss arises from the use of the short connecting rod. It is admitted, that there is some increase of friction on the journals of the connecting rod joints, but this occurs only at the extreme angles; some allowance is also to be made for the increased angular motion about the lower joints of the rod, but they are not collectively of sufficient importance to be considered as any objection in practice. The calculations given are under the approval of Professor Airy, who thus expresses himself:—"The greatest force of the *Gorgon* engines (when both cranks are below the horizontal line) is greater than the greatest force with common engines, but the least force is not less than the least force with common engines." The whole power, in a complete revolution of the crank, is the same in both. That a long stroke engine, under certain circumstances, may be more advantageously employed than a short one, is admitted; but considering the steam engine *per se*, it is argued, that the latter possesses no advantage over the former. In two engines of equal power, equally well constructed, the length of the stroke being respectively eight feet and four feet, the cylinder of the latter having double the area of that of the former, making the same number of revolutions per minute, and having the steam passages and valves of the same area, it is clear, that the mechanical action of the steam must be identical, because the same volume of steam will produce an equal mechanical effect, whether it be introduced into a long narrow cylinder, or into a short wide one; setting aside the effect of working expansively, which, however, is not at all affected by the shortening of the cylinder: for it is just as practicable to shut off the steam at one-half, one-third, or one-fourth of the stroke of a short cylinder as of a long one. The most essential differences between these two engines must be in the relative amount of friction, and of radiation of heat from the cylinders and passages. In a well-made engine, four-fifths of the friction is due to the packings of the piston, air-pump bucket, and stuffing boxes, and about one-fifth to the gudgeons, crank pin, and other moving parts. The friction of the piston packing is as the circumference multiplied into the space through which the piston travels, and into the depth of the packing; therefore in a cylinder 30 inches diameter, 8 feet long, the friction of the packing will be as 24, while in a cylinder of 42.4 inches in diameter, 4 feet long, it will be only as 17. The same train of reasoning is extended to the other moving parts, and shows, that if the total friction in the short stroke be 100, that of the long stroke engine will be 123. The radiation of heat from the cylinders will be as the relative areas of surface, which is less in the short stroke than in the long. An examination of the comparative friction of the moving parts of steam engines is en-

tered into; rules for computing, and tabular results are given; and the author concludes by observing, that although the relative dimensions selected as examples are uncommon in England, they are not so in America, where pistons of marine engines frequently travel at the rate of three hundred to four hundred feet per minute. It is contended, that the speed of the piston is immaterial, provided the engine be well-proportioned to the speed; at the same time bearing in mind that a slow speed will be more favourable for the easy and pleasant working of the engine, and for durability. The paramount objects to be aimed at in the construction of marine engines are, the greatest saving of fuel, space, and weight, and the durability of the machine; and as the question is not whether the stroke should be eight feet or four feet, but relates to a diminution from the present length of seven feet to probably six feet, it is contended, that the form of the *Gorgon* engines offers considerable advantages in the points treated of, independently of the positive diminution of weight and space, which forms no part of the immediate inquiry.

'Description of a Thirty-Ton Crane, erected on the Quay of Earl Grey's Dock, Dundee Harbour,' by J. Leslie.—The crane is placed on a stone platform sixteen feet square, raised six feet above the level of the quay, with its centre seven feet back from the dock face; and as the sweep or radius is thirty-five feet to the perpendicular of the jib-sheave, the load is suspended twenty-eight or twenty-nine feet over the dock (as the double or single purchase sheave is used). The height of the sheave above the level of the quay is forty feet. Instead of the framing revolving about a fixed post, as in the usual mode of construction, the post itself is connected with the framing, and turns with it, so that the strain may be always in the direction of the greatest strength. To avoid the extra dimensions of the castings for the post, if it had been composed entirely of cast iron, and for facility in the construction, the parts of cast and wrought iron are so combined, that the "push" is thrown upon the cast-iron abutting piece which is placed in front, while the back part, consisting of wrought-iron tension bars, bears the "pull." The two rings on the post are turned on the face and edges, and being bolted together form a fair surface for the friction rollers, while the back forms a rest for the tension bars. These back tension bars are three inches wide by two and a half inches thick, each, forming an aggregate section of forty-five inches. They were all proved in the bent form in which they are used, by making fast the ends of each bar to cross heads held apart by two logs, and suspending a load of twenty-four tons from the elbow formed by the bend in the bar: this was calculated to be equivalent to a longitudinal strain of ninety tons. There are also two side tension bars, two inches square each, firmly sunk in the cast-iron block, and bolted to the top of the framing. The post revolves within a cast-iron cylinder twenty-seven feet deep, five feet three inches diameter, with turned and bored water-tight joints. The whole is surrounded with masonry, bound together by strong iron hoops and diagonal tie bars passing through the fixed ring. The jib is of oak two feet diameter in the middle, and twenty-one inches at the ends; the two wrought-iron jib stays are each three and a half inches diameter; the chain is of 14 inch iron. Eight men easily lift a weight of thirty tons, and by means of the horizontal wheel-work one man can turn it round. The total weight of the castings, wrought-iron bars, chain, and brasses, is about fifty-nine tons.

'A Refrigerator, or Machine for cooling Brewers' Wort,' by R. Davison.—This machine was constructed for the purpose of ascertaining the most expeditious process for cooling wort, without deteriorating the quality of the liquor. Two kinds of preliminary experiments were made, viz.—

1st. As to the rate of cooling by simple exposure to the atmosphere in the ordinary shallow vessel, having a superficial area of 420 square inches, the liquor being 14 inch deep.

2nd. As to the rate of cooling, under similar circumstances, with the assistance of air mechanically driven over the surface of the liquor at different velocities.

In both cases, the loss by evaporation was noted.

The numerous experiments are detailed in a tabular

so well in Devonshire, it is not sufficiently hard to stand the open air near London, though it forms one of the most conspicuous ornaments of the conservatory. Messrs. Lucombe & Pince, of Exeter, exhibited a handsome specimen of *Chorozema angustifolium*, to which a Knightian medal was awarded; with a new species of *Bossia*, and a new kind of *Labiata*, both from Swan River, neither of which appeared remarkable, though the former is said to be a pretty plant when its flowers are fully expanded, which is only the case when exposed to the influence of the sun or a warm greenhouse. A collection of *Camellias* was exhibited by Mrs. Lawrence; and another, to which a Banksian medal was awarded, was sent by Mr. Lumsden, gardener to H. Bevan, Esq. A handsome specimen of *Acacia vestita*, and a hybrid *Rhododendron*, were exhibited by Mr. Edmonds, gardener to the Duke of Devonshire: the former gained a Banksian medal. Mr. Henderson sent a variety of Indian *Azalea* called *splendens*; it was covered with a profusion of dark rosy salmon-coloured flowers, which, however, were rather faded: a Banksian Medal was awarded to it, as well as to a seedling heath from Mr. Jackson, raised between *Linneoides* and *Aristata*: it is like the former in habit, and bears rather pretty purple flowers tipped with white. Mr. Jones, gardener to the Baron Dimsdale, exhibited a handsome specimen of *Doryanthes excelsa*, which is the glory of the country about Sydney: the plant was not so large as it is in its native country, but was well grown, and a Knightian medal was awarded to it.

BOTANICAL SOCIETY.—April 2.—T. Twining, jun. Esq. in the chair.—Dr. John Lhotsky communicated a paper 'On the Genus *Eucalyptus*, and its connexion with the Vegetation and the physical features of New Holland.'—The author commenced by stating that if the traveller were to look down from the heights of some of the mountains of New Holland, nothing but foliage of a pale hue would be apparent. He proceeded to state, from the result of some years residence in that colony, that the peculiar features of the country were influenced by the singular nature of the woody fibre of the *Eucalypti*, as by its decomposition but little vegetable mould or humus is produced, and which, in his opinion, is the cause of the barrenness and almost sterility of the underwood or brushwood between these trees situated some little distance from each other. Their fibre is short, brittle, and full of resinous matter. Tannin, one of the chief ingredients in humus, is here but in a very trifling proportion: he attributes the open character of the Australian forests (generally compared to our parks) to its absence. These forests receive but a trifling quantity of rain during the year. Dr. Lhotsky then dilated on the influence which the *Eucalyptus* exercises on the character of the chief inhabitants both of man and animals. The wild animals seek shelter from the heat of the day in the hollow stems of these trees, which, from the peculiar character of the woody fibre, easily and soon decomposes. The natives procure a large portion of their food by setting fire to the trees at their base, and, ascending their trunks, they capture the animals as they are about to exit from the holes in the hollow branches.

ASHMOLEAN SOCIETY, Oxford.—Feb. 15.—The President, Mr. Walker, in the chair.

Prof. Daubeny exhibited a Barometer of a new construction for measuring the heights of mountains, made by Buntin, of Paris, in which the risk of fracture or derangement in travelling, to which these instruments, as constructed in England, are generally liable, is completely obviated. The chief improvements in this instrument originated with M. Gay-Lussac, who bent the tube into the form of a syphon, and after filling it with mercury, sealed it hermetically at both ends, and thus prevented the escape of the metal, which in barometers with a leathern or iron cistern takes place not infrequently, whilst the pressure of the atmosphere is still admitted by means of a capillary aperture on the side of the shorter limb of the syphon, the diameter of which is sufficiently small to prevent any particles of mercury from oozing out. The maker of this instrument, M. Buntin, has made an additional improvement, by a contrivance to prevent the air from passing up the tube and deranging its indications when the instrument is shaken in travelling. In its present condi-

tion, this barometer is perhaps the most portable, and the least liable to derangement of any hitherto constructed, and its price is equally moderate with that of the mountain barometer of the old construction.

Prof. Powell then made some observations in connexion with the undulatory theory of light.—After some general illustrations, he proceeded to state that the existence of a relation between the peculiar supposed arrangement of the molecules of the ethereal medium in space, and the nature of the vibration, as elliptic or rectilinear, had been investigated by Mr. Tovey in the 'London and Edinburgh Journal of Science,' in 1838. The character of such an arrangement is indicated mathematically by the presence or evanescence of certain terms in the differential equations. These terms had been regarded by M. Cauchy and others as evanescent, and this as a consequence from the hypothesis of an uniform distribution of the ethereal molecules in space. The object of Mr. Tovey in the paper alluded to, is to show that when this is not the case, elliptic polarization is the result. Highly valuing this investigation, but conceiving that the conclusion was not so fully explained as its importance warranted, Prof. Powell endeavoured to establish and elucidate it further, by what seemed to him a more direct method, in a paper in the 'Philosophical Transactions' of 1838. The intimate connexion between these theoretical views and the important points, discussed in several brief but masterly papers by Sir J. Lubbock, was soon made evident. The direct object of those papers was to illustrate Fresnel's views in regard to the axes of electricity and the wave surface, and there appeared at first sight some contradiction between these deductions and the views just referred to. The Professor had invited attention to the difficulty in a short communication to the British Association in 1839, and had adverted to the subject in some former remarks addressed to the Society, which he now proceeded to elucidate.

Some minerals, consisting chiefly of copper and iron ores, presented to the University by Mr. Poynder, of Brasenose College, were then exhibited, on which Dr. Buckland made some observations.

The Secretary then exhibited some specimens of the Pickled Dog Fish (*Spinax Acanthias*) from Donegal, and concluded with some remarks on its natural history.

March 2.—The President in the chair.

Prof. Buckland read a paper on the agency of Animalcules in the formation of Limestone.—He commenced with exhibiting specimens of Stonesfield slate and of Derbyshire limestone, in which microscopic shells have been discovered in great abundance, and then proceeded to discuss the question how far the frequent occurrence of such remains in the carboniferous and oolitic limestones, as well as in the chalk and tertiary formations, justifies the revival of the old but exploded vermicular theory—"omnis calx e vermicibus, omnis silex e vermicibus, omne ferrum e vermicibus." He then exhibited the plates of Ehrenberg's work on the animalcular constitution of chalk (1839), in which specimens from twelve very different localities are figured, all of which are crowded with foraminiferous and other minute chambered shells, varying from $\frac{1}{16}$ th to $\frac{1}{32}$ th of a line. The specimens from the north of Europe contain a greater quantity of inorganic earthy chalk than of organic substances, whilst those from the south of Europe exhibit a larger proportion of animal remains. The chalk from the south of Europe contains abundant siliceous infusoria, but no flints, whilst that from the north of Europe is full of flinty nodules, but has no siliceous infusoria, excepting within the nodules themselves, as if they had been attracted to the nascent nodules from the fluid in which they were floating. Dr. Buckland, admitting with Prof. Ehrenberg and Mr. Bowerbank, who has discovered what he conceives to be parasitic spurs in the black substance of chalk flints, that animal remains have contributed much to the substance both of chalk and flint, felt disposed to refer the earthy portions of the chalk and the inorganic substance of the flint to segregation from the water, in which both the lime and the flint were held in solution. He then pointed out the relation of the recent nautilus and sepia to the minute molluscan constructors of recent as well as of fossil foraminiferous microscopic shells, and showed how much had

been added to the amount of animal remains known to have contributed to the formation of limestone, by the modern discoveries of microscopic shells and infusoria. He illustrated the extent to which molluscan animals occur in our present seas, by Captain Beaver's discovery, that two shoals between the Cape of Good Hope and the island of Mauritius, marked in the charts as sand-banks, are masses of medusæ, floating 150 fathoms beneath the sea, and by Capt. Scoresby's calculation of the enormous number of medusæ in the water of the Greenland seas. Dr. Buckland then alluded to the microscopic animalcules that fill stagnant ditches and pools of fresh water, and which frequently give a red or green colour to the water; and to the fact of the sediments of fresh-water lakes, such as Neufchatel, being composed of infusoria. These infusoria frequently, when the mud becomes dry in summer, are taken up by the wind and carried about in the atmosphere, till they fall again into water, or some other fluid, and are resuscitated. The general presence of these desiccated infusoria in dry ponds, accounts for a stratum of polishing stone found near Berlin, composed entirely of siliceous shells, or shields, of infusoria. Recent discoveries of marine infusoria in the sea water, lead us to infer that such animalcules most probably abounded in the ancient seas, and that the application of the microscope to thin slices of siliceous and calcareous sedimentary rocks, will disclose the presence of marine and fresh water remains, and thus introduce a new era in palæontology, by demonstrating the very extensive, though not exclusive agency of animalcules in the formation of limestone. In the case of crystallized marble, it is not improbable that intense heat has obliterated all trace of organic remains, if they ever existed.

March 16.—The President in the chair.

The Rev. R. Hussey, of Christchurch, read a paper on Spontaneous Combustion.—The object of this paper was to examine how far the popular notion amongst the peasants of the Tyrol was admissible, of the woods on high elevations taking fire spontaneously, as well as to consider the chemical theory of spontaneous combustion in the case of certain oils, more particularly in reference to the late occurrences in her Majesty's dockyards. This paper led to considerable discussion, in which Profs. Daubeny and Buckland and other members took part.

MEETINGS FOR THE ENSUING WEEK.

TUES.	{ Zoological Society	p. Eight.
	{ Chemical Society	Eight.
WED.	{ Society of Arts (Illustr.)	Eight.
	{ Literary Fund	Three.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY.—'Jephtha.'—While the Germans at Drury Lane were executing 'Joseph'—that work which, from the repertory of the Opéra Comique of Paris, has been promoted, thanks to the solid beauty of Mehul's music, to the list of European oratorios!—we were listening to Handel's grander drama of 'Jephtha,' selected by the Exeter Hall amateurs as their Easter offering. In spite of the antiquated forms of some of their songs, to hear these oratorios entire is indispensable to a full appreciation of their beauty, and to a right valuing of Handel's colossal power as a dramatist and a character-painter. Thus—to dwell upon the broad lines of the composition—never, till Wednesday evening, were we fully awake to the admirable contrast between the passion-stricken Jephtha and his gentle daughter; between the man, laden with all the cares, and crimes, and agonies of manhood—and the maiden, in all the innocent freshness of virgin girlhood, which gives its colour of delicate grace and simplicity even to such deep and fearful emotions as she must needs undergo. There are, perhaps, not four songs more exquisitely consistent in their colour, than the *entrata* of Jephtha's daughter, 'The smiling dawn of happier days,' a perfect matin of youth and hopefulness—the more sprightly *bravura*, 'Tune the soft melodious lute'—the air 'Happy they,' not the least striking part of that splendid scene, in which the well-known 'Deeper and deeper still' is but a portion—and the close of the part (for what follows is a redundancy) in that sweetest of all strains of adieu and resignation, 'Farewell! ye limpid springs!' It is remarkable, in all these four songs,

how Handel, thoroughly aware of the delicacy of the part, has let the voice go alone, supported in many places by the slightest possible accompaniment, that the young tones demanded for its proper execution might fall, gracious and pure of admixture, upon the ear. The air 'Happy they,' in its deep simplicity and pathos, may pair off with 'Total eclipse'—we dwell upon it, because it was an utter stranger to us. The wife of Jephtha—by a wonderful anachronism on the part of Dr. Morell, christened *Storge*—has also some fine gloomy music to sing. The prophetic song, 'Scenes of horror,' though as thoroughly ungracious an air as *mezzo-soprano* was ever called upon to deliver, has a colour which a smoother or more pleasing melody could not bear. These two female parts (we cannot treat them otherwise) were admirably sustained by Madame Caradori Allan and Miss Masson. Mr. Pearsall, as the principal tenor, was placed in a situation not commonly arduous. His *bravura*, 'His mighty arm,' is a first-class song as regards execution, and he failed in it, from a want of the three essentials in combination—force, readiness, and brilliancy, which it requires. On the other hand, he sang Brahms's recitative in a manner that surprised us—not so well as Brahms, but with a propriety, and a passion, and a clear and emphatic delivery of his text, which have raised him in our estimation. Mr. Phillips was less prominently employed in the walking character of *Zebul*. Two of the choruses, 'When his loud voice,' and 'How dark, O Lord, are thy decrees!' are in Handel's best and most original manner;—in the latter, the treatment of the line, 'Whatever is, is right,' is as fine a study of the adaptation of sound to sense, by the ministry of science, as the thoughtful musician could cite; yet clear of the slightest approach to that trickery which some among the modern composers have mistaken for pertinence. So great was the satisfaction we derived from this noble work (the Master's last oratorio), that we can hardly find in our hearts to say that the chorus of Exeter Hall is not so precise as it should be. The inconvenient width of the room, and the consequent diffusion of the voices, is, of course, partly the cause of the wavering and slackness in beginning to the instant, which at times takes away one good half from the effect of the composition. But, though the conductor can scarcely be seen by some of his forces, that is not all the fault. Generally, in musical execution, the English fail most in want of feeling for time; and there are few of our conductors, even among those who have studied the foreign schools of music and the foreign methods of training, who are not either undecided or given to flag. Much is to be said on this subject, and we may possibly return to it on a future day.

MISCELLANEA

The Commentators.—We have seen more than sufficient evidence lately of a disposition among the German literati to cut jokes at the expense of the English, whenever, by unlucky chance, our editors commit a blunder, however trifling. We may be excused, therefore, if we allude to the explanation which appeared in the *Allgemeine Zeitung*, of the quatrains which appeared lately in the *Athenæum*, (ante p. 134) on the accident to Prince Albert, the latter part of which is thus explained:—"The point of this somewhat frosty stanza is in the similarity of sound between *ice* and *eyes*; so that the quibble is,—*eyes* of love were unable to carry him over the breaking ice."

Ancient Temperature of China.—M. E. Biot has compared the ancient and modern temperature of the 35th degree. By ascertaining the plants usually cultivated, the epoch of the training of the silkworm, that of the arrival and departure of birds of passage, and the meteorological phenomena, he has come to the conclusion that the temperature has not varied from the greatest period of antiquity. He has derived his evidence for modern times from the travels of the missionaries and European travellers; and for ancient times, from the sacred books *Chi-king* and *Chou-king*, and from the *Tcheou-chou*.

Lunacy.—The Abbé Bolonia, Physician in chief of the lunatic asylum at Reggio, has been trying the effect of dramatic representations on a certain number of his patients, with a result which leads him to

reckon upon important benefits from this form of appeal to their ancient sympathies and habits. Twenty-six of them were lately taken under his own care to the public theatre of that town, the audience being warned by printed bills who these unusual spectators were, and requested to refrain from anything which might offend or irritate them; and the Abbé affirms that a salutary impression has been produced on all, under the influence of which their cure is steadily progressing.

Roman Remains.—The excavations in which the Historical and Archaeological Society of Wisbaden has been actively engaged for the last four years, on the Heidenberg, in the neighbourhood of that town, have, at length, yielded an interesting result,—in the discovery of an extensive Roman fortress, in excellent preservation, which has been originally flanked by twenty-eight towers, and surrounded by a triple moat. The foundations are of extraordinary solidity, and the various compartments of the fortress are clearly marked, and readily distinguishable. The Society is preparing drawings of these ruins,—said to be the most considerable remains of Roman architecture ever brought to light in Germany.

Earthquakes.—The soil of Sicily is still shaken by the internal convulsions of whose coming the signs have been so long apparent. There have been several shocks of earthquakes at Naples, which have, however, done little damage; but Foggia has been visited by the calamity in a more fearful form, forty-six bodies having been taken from the ruins which it has made.

Thauatometer.—A letter from Berlin speaks of an invention by Dr. Nasse, professor in the University of Bonn, to which he has given the name of Thauatometer, and which furnishes immediate and positive evidence, whether life be extinct in the animal subject or not.

Explosion of Carbonic Acid Condenser.—The assistants of M. Busy, professor at the School of Pharmacy, with the assistance of M. Thilorier, had filled the condensing apparatus with carbonic acid under a pressure of more than fifty atmospheres. The condenser was a cylinder of cast-iron, of the capacity of about 54 pints, and its sides were 1.96, or nearly 2 inches in thickness. The experiments with the acid were to have been made in the chemical class-room. M. Thilorier, the discoverer of this fine chemical experiment, had assisted at the preparation, and had gone into an adjoining room, leaving his assistants with the apparatus. Suddenly, an explosion took place; the cylinder flew into pieces, breaking everything in the laboratory, with the force of a bomb; the assistants were knocked down—one of them rendered insensible, but not wounded; the other was propelled against the wall, with immense force, destroying everything with which his body came in contact. His limbs were dreadfully shattered, and he survived only two days. Three years ago, before the experiment had been witnessed in England, we were present, by the invitation of M. Thilorier, at an exhibition of the condensation of carbonic acid in the very room where this frightful accident occurred, and in the midst of hundreds of spectators. We quite agree with M. Dumas, who brought the subject before the Academy, that the exhibition of this dangerous experiment should not be permitted in the chemical courses. The same remark applies to the public institutions in London. The cylinders should never be made of cast-iron: bronze or hammered iron should be preferred. But until vessels can be made to stand a force of 200 or 500 atmospheres, the condenser should not be produced in public.

Cloth Boats.—Some experiments have been making in France, with portable cloth boats, the invention of a Sieur Leclerc. A flotilla of five of these little vessels, carrying twenty-eight persons, passed, on Sunday last, from the port of La Rapée to Saint-Cloud, without accident; and the five were taken back by a single man, in a small hand-cart. During the transit they were several times brought to the bank, and lifted out of the water, taken to pieces, put together again, and re-launched, in less than five minutes. The weight does not exceed from twelve to fifteen kilogrammes.

To CORRESPONDENTS.—Omikron—J. H., received.—Dr. Johnson's letter next week.

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